VOGUE

Continental Edition

CONDÉ NAST *Publisher*

Early December
Prix 2 Francs

This Picture Free

To "De Reszke" Smokers

You can obtain a copy of this picture, free of advertising matter, printed in colours on art paper, 15 × 10, by sending to address below a "De Reszke" box lid and 2d. stamps for postage and packing (or without lid 1/-), mentioning picture No. 74. (Terms for previous pictures on application.)

Mdlle. Gina Palerme

Actress-Manageress, Duke of York's Theatre, writes: "YOUR 'DE RESZKE' AMERICAN CIGARETTES ARE PERFECTLY CHARMING; THEY ARE A TRUE DELIGHT BOTH FOR THE GIRL AND THE BOY."

The following are a few other representative opinions:—

Earl Winterton writes:
"Lord Winterton considers the 'De Reszke' Cigarettes excellent."

C. R. W. Nevinson, Esq., writes:
"I seldom, if ever, smoke Virginians, but I must say your 'De Reszke' Americans have quite converted me as they neither burn the tongue nor tickle the throat."

Israel Zangwill, Esq., writes:
"I like the 'De Reszke' Cigarettes very much."

Sir Aubrey Dean Paul, Bart., writes:
"The 'De Reszke' Cigarettes are delightful; in fact I have found in them qualities I have long sought. They are soft and non-injurious to the throat—very essential points in cigarettes."

Hal Hurst, Esq., R.I., R.B.A., writes:
"Delighted with the 'De Reszke' Cigarettes."

Cyril Maude, Esq., writes:
"I think your 'De Reszke' Cigarettes are most excellent, and I shall have great pleasure in recommending them."

"DE RESZKE" REGD
The Aristocrat of
Cigarettes

AMERICAN — — 10 for 10d., 25 for 2/1, 50 for 4/2, 100 for 8/2.

TENOR — — — 10 for 1/3½, 25 for 3/2, 50 for 6/1, 100 for 11/9.

Sold everywhere, or post free from J. Millhoff & Co. Ltd. (Dept. 104), 86 Piccadilly, London W.1

C O N T E N T S

VOL. 54: NO. 11 — *EARLY DECEMBER, 1919* — WHOLE NO. 1132

Cover Design by Georges Lepape

Special Features

"L'Oasis" is the Brilliant Gala Spot for Paris Fêtes – – – – – – 63–67
Procrastination Makes Strange Christmas Gifts. Drawings by "Fish" – – 78–79
The Ballet Philosophique – – – – 80

Fashion

Winter Issues Gaily from the House of Chéruit – – – – – – 68
The Art of Poiret Borrows from Distant Place or Period – – – – – – 69
The Way of a French Dressmaker with a Frock Has Never Been Known to go Astray 70
The Parisienne Returns to an Old Love – 71
Serge and Velvet Achieve the Winter Mode – 72
Reville – – – – – – – 73
Vogue Points from Paris – – – – 74–75
Paris Enriches Silks with Glistening Metal – 76–77
With Unerring Taste Reville Uses Waving Ospreys and Strange Chinese Colourings – 80
Molyneux Arranges Creamy Ermine, Soft Kolinsky, and Rich Brocade into Sumptuous Garments – – – – – – 81
A French Maker has a New Idea Concerned Especially with Evenings and Gowns – 82
Frocks for Afternoon and Gowns for Evening 83
With Forethought for Winter, the Parisienne Chooses Costumes Essentially Smart but Warm – – – – – – 84
Velvet and Soft Feathers Lend Their Charm to Winter Hats – – – – – 85
Smart Hats are either Black, or Brilliant with Oriental Colourings – – – – 86
Evening Gowns from Enos – – – 87
An Air of Chic, the Touch of Hand-work, are Credentials which Admit the Tailored Blouse to any Company – – – 92
Children's Frocks from Wendy – – – 93
Luxurious Furs – – – – – 98
For Boys and Girls – – – – – 99

Society

Lady Winifred Pennoyer – – – *Frontispiece*
Lady Mary Kenyon-Slaney – – – 88

The Fine Arts

A Choice of Portraits – – – – – 90–91

Stage

Seen on the Stage – – – – – – 94–96

Music

Makers of Modern Music – – – 97

The Contents of this Magazine are copyrighted throughout the World by the Vogue Company 1919

VOGUE is published on the fifth and the twentieth of every month by Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director; Philippe Ortiz, European Director.

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage, for Europe, Asia, Africa, and Australasia is 48 francs per annum, payable in advance. Subscriptions should be sent to

PARIS OFFICE
VOGUE
2 Rue Edouard VII

Telephone: Central 15-53, 97-88; Louvre 29-26, 09-01

Cable Address: Vofair, Paris

LONDON
Rolls House
Breams Buildings
E. C.
Cable Address
Publimedi London

NEW YORK
19 West 44th Street
Cable Address
Vonork New York

THE LADY WINIFRED PENNOYER

Lady Winifred Pennoyer is a daughter of the late Lord Alexander Paget, and sister of the Marquess of Anglesey. She first married Captain Viscount Ingestre, eldest son of the 20th Earl of Shrewsbury, and has three daughters and one son, the present Viscount. Lord Ingestre died in 1915, and Lady Winifred married, in 1917, Mr. Richard Edmands Pennoyer, Second Secretary to the American Embassy. This portrait was painted by Mr. Francis Howard

Who has not wanted once upon a time to join a circus? "Paillasse," one of the Poiret fêtes, gave to charming French ladies and famous foreign ministers alike this opportunity of a lifetime

"L'OASIS" *is the* BRILLIANT GALA SPOT *for* PARIS FÊTES

Every Friday Night, the Garden of Paul Poiret was Turned into "L'Oasis," a Place of Magic Fêtes That Might Well Inspire Gardens and Ball-rooms in Other Lands

IN pre-war Paris there were certain dreary hot weeks which occurred after the fourteenth of July, when the *beau monde* was never officially to be found in residence. But if chance willed it that they were discovered there, hastily they would explain that their appearance in Paris was a twenty-four-hour affair, a bridge from one summery delight to another. Then came the great catastrophe to upset all social customs, so that until "Big Bertha" and the air-raids drove them out, devoted men and women remained through the heat of August at their posts in hospitals, canteens, and all the other good works into which Parisian society threw itself with the same vigorous energy formerly lavished upon frivolity.

IN POIRET'S GARDEN

In the beginning of this first summer after the war, we wondered if the old twenty-four-hour comedy would be played again. The scene was apparently set for it when a new factor suddenly appeared, a changing, fascinating, scintillating factor which caught the fickle attention of Paris and held it rivetted week after week right through the dog-days. And this brilliant kaleidoscope, which has almost succeeded in breaking the pre-war tradition of absence, is the Jardin de Danse of Paul Poiret, a well-named *Oasis* of elegance and originality in the dullness of a city summer. From the beginning of its Friday gala nights, the pretence of being in town for twenty-four hours only was dropped by the men and women who would have broken almost any engagement to be present at this series of delightfully informal fêtes in one of the most charming settings of the world.

And, really, it was quite as exciting as assisting at the performance of a miracle; for something very like a miracle took place every Friday evening when the sedate old-world garden, open to all the clients of the *maison de couture* until the hour of six, was transformed into a harvest field, or a circus, or the seaport of a tropical island, all in the space of three brief hours. Promptly at nine the garden gates opened on a scene of enchantment subtly designed to appeal to all the senses, cunningly lit, scented with strange perfumes to evoke vividly, as nothing but a perfume can, the suggestion which the setting was meant to convey.

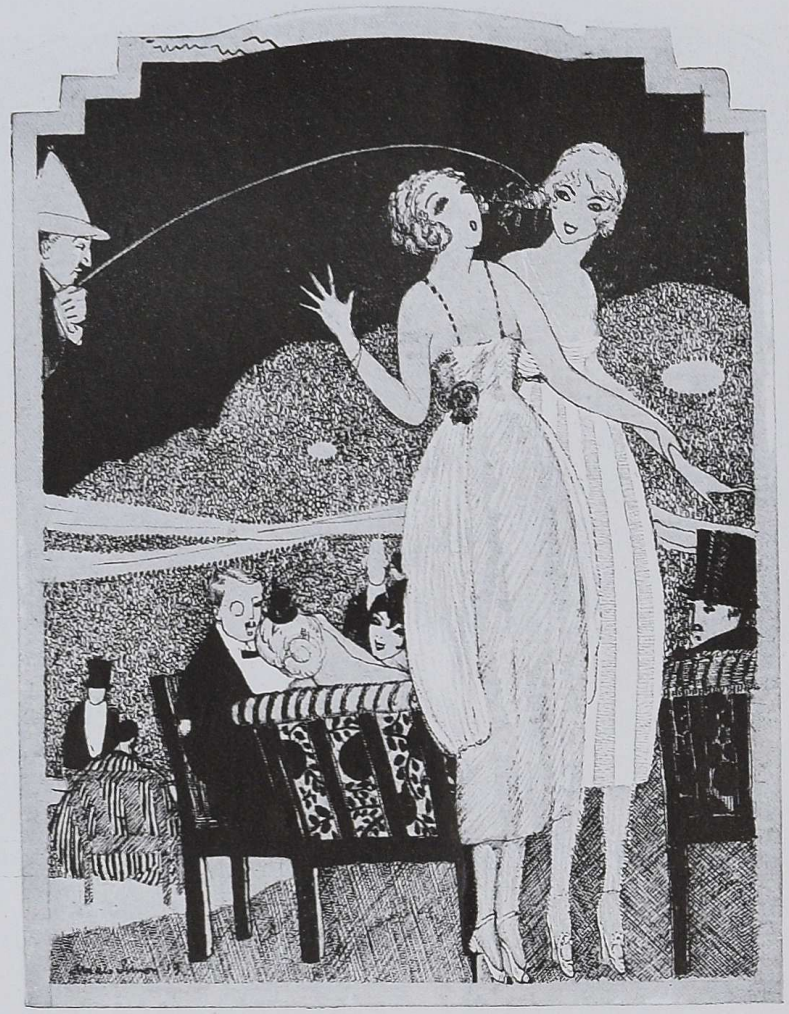
The arts of a veritable magician were needed to change a grey and green Paris garden, stamped with the convention of the eighteenth century, and an assembly of guests in modern evening dress to a band of Pierrots serenading Columbine in the mysterious silver gardens of the moon. And every Friday Poiret practiced his modern magic until it was no wonder that *Tout Paris* recklessly proclaimed their presence in town by coming week after week, dressing as carefully as if the socially dead summer had been the height of the season.

© Delphi, Paris

Madame Poiret is quite prepared to meet the camera's stern eye without a qualm, for is she not gowned in one of her newest and most enchanting costumes?

THE PICTURESQUE COSTUMES

Perhaps the most delightful feature of the fêtes was the fact that the guests themselves were a component part of them. We have all looked at theatrical spectacles until we are weary of them, we have watched a wilderness of paid revellers disporting themselves in vain for our amusement. At the *Oasis* we suddenly found ourselves the entertainers instead of the entertained, and the novelty was as exciting as a heady tropic wine. "Dressing up" is a fascinating pastime, with an eternal appeal to the



(Right) They are but two of the fair victims of the tormenting "tickler"—found in large quantities at "Paillasse," because they are essential parts of all good French circuses

(Below) "L'Equateur," a gala fête in Poiret's garden, presented an easy opportunity to anyone with a penchant for grass skirts and tropical vegetation to indulge himself in both of them

Delphi, Paris

At midnight people slowly and regretfully leave the garden. It is then that the host and a few chosen friends sip their last cordial and plan for even greater nights to come

child which lives in each one of us, and Poiret is psychologist enough to know it. He set the scene with all the picturesque resources at his command, and then he proceeded to make the festival unique by turning every spectator into an actor with a prominent part to play, and a costume which alternately flattered and amused him. Deftly his mannequins proceeded to transform every guest into a participant of the scheme of the evening, and clever enough were the expedients adopted.

The Friday galas began, as such things should, quite mildly, and finished in a crescendo of gaiety which culminated in "La Venerie," a mad riot of the hunting-field, which was the last before the implacable weather man, who cares nothing for amusement, turned on the chilly rains of early autumn and outdoor pleasures were suspended until another sunny season. This first fête was called "La Redoute Orange," and the guests were requested to come in orange, black, or silver, and found themselves, upon arrival, bedizened with tulle sashes, crowned with silver coronets, and otherwise disguised. Orange lights twinkling among the deep green of the trees, and silver beams playing from hidden searchlights upon the dancers were just a promise of the witchery to come.

The second fête, alluringly called "Clair de Lune," promised something more intangibly lovely, and kept its word. A garden lit in blue and silver met the gaze of the guests who had been bidden to come in blue or white. From the historic trees, which were old when a king held court in Paris, hung silver threads of rain caught among the branches, and turned to frost by a magic wand. The warm night breeze swayed them to and fro with the rhythm of the waltz, for those who danced at the *Oasis* left all thoughts of "jazz" behind them. A stringed orchestra blended the sweetness of its violins and 'cellos with the sounds of the city, coming faintly in over the high grey walls to remind us that this fairyland had been created within the town's prosaic confines. Romance stirred in every heart, and the men accepted gallantly the cap and ruche of the Pierrot offered by the pretty Columbine-clad mannequins, and wore them with an air.

When they returned on the following Friday, the place had magically taken on the life and colour of a harvest field. Reds, yellows, and brave blues flamed everywhere; in the centre of the garden a huge wheatsheaf reared itself aloft, wreathed with blue corn-flowers and crowned with poppies. Strong yellow beams, rivalling the sun itself, bathed the garden in floods of light which shone on great heaps of the picturesque produce of the grange and the farm. Sun-bonnets, rakes, wide-brimmed hats, and deep-pocketed aprons transformed the guests into a band of harvesters singing and dancing the last load of wheat to its winter home. Jolly and happy and strong, the fête was a golden contrast to the delicate harmonies of blue and silver which had preceded it, and curiosity was whetted to the utmost.

"Jump through this," said he. And she did—head first, too, which just goes to show that Frenchwomen, at least, are still obedient

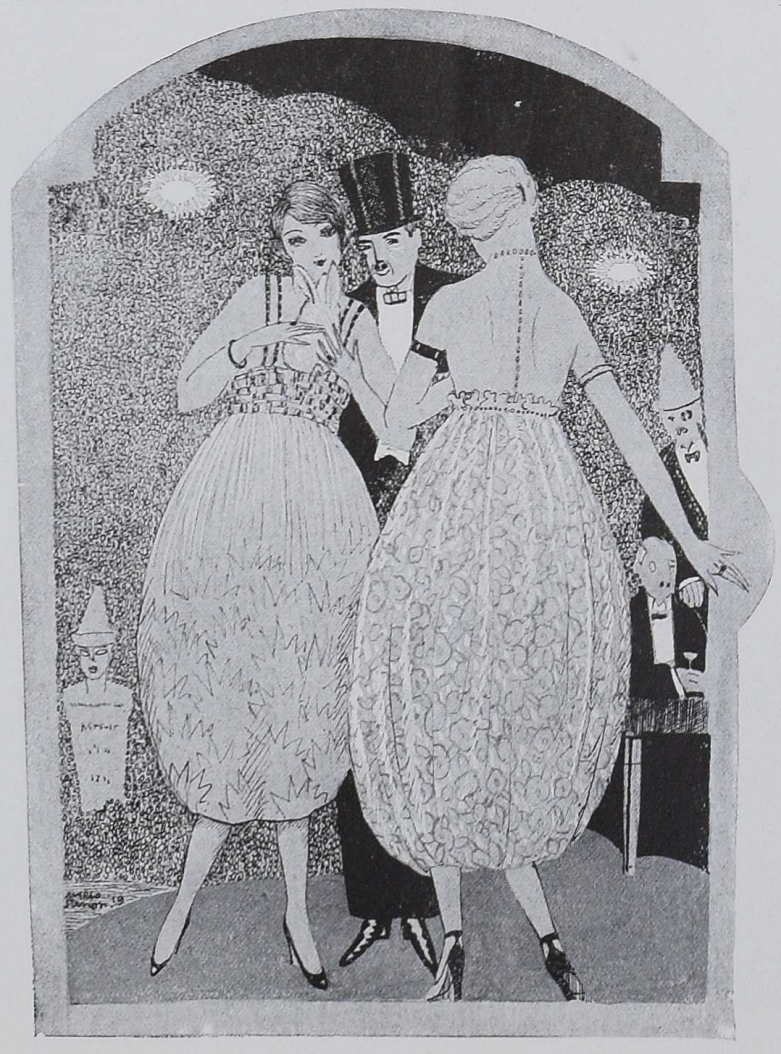
The next Friday came at last, and with it, we left behind us the dull materialism of the temperate zone to spend an evening of warmth, colour, and perfume in the tropics. At the entrance gate two negresses, their heads bound in brilliant-coloured bandanas, were burning tar in great braziers, tar that conjured us at once by the magic of its unforgettable odour to the port of some forgotten island lost upon the bosom of the South Seas. Passing the gates we entered a bower of heavy petalled flowers, weighted with their own intense sweetness and hanging in garlands from the branches of very strangely transformed trees. Birds of glancing plumage were perched among them and rivalled the flowers in their diversity and brilliancy of colour. Grass skirts and necklaces of blossoms transformed the guests into a company of island lotus-eaters, and negroes in white clothes passed silently about with trays of such succulent sweetmeats as we have read about and envied in the "Arabian Nights." "L'Equateur" was such a success that it seemed that nothing could equal it; but the next gala night was a greater triumph.

THE JOLLITY OF A CIRCUS

Who hasn't wanted, at some period of his life, to join the

As you enter the gate, the most charming girl imaginable dresses you as a clown, thus making you fit for such an irresponsible and carefree occasion as "Paillasse"

(Below) White rabbits, too are a most essential feature in a well-appointed French circus. That is why every guest at "Paillasse" was given one immediately on arriving



In this sedate old-world garden, a series of wonderful things occurred, and they were the gala fêtes arranged by Poiret to speed away the Friday nights of summer

Smart Paris recklessly proclaimed its presence in town by appearing week after week to dance in varied and enchanted settings, most subtly designed

(Right) Part of the spell of those bewitching, scintillating nights was that every guest became a part of the magical scene, and every one forgot how to be dull

(Below) In the dim flower-scented setting of "L'Equateur," deep in tropical witchery one drifted to the tune of a waltz—far from thoughts of "jazz"

circus? "Paillasse" gave us this opportunity, for the centre of the garden had become a vast ring in which Poiret, in impeccable ring-master's garb, flourished and mightily cracked a long whip. Wide ribbons knotted from the trees to the centre of the space gave the impression of a tent, and the mannequins ingratiatingly invited the women to become circus-riders and slipped fluffy paper skirts over their heads. The men were induced to be clowns, and donned absurd paper noses and immense paper caps. Thus disguised, they joyously broke paper hoops over the heads of the fair *équestriennes*.

"The best" was the verdict on the circus evening, but the following Friday brought the last and crowning festival, "La Venerie," with all pomp and stateliness of the historic French hunt, one of the most dignified traditional ceremonies in the world. Madame la Duchess d'Uzes had lent her "fanfare" for the occasion, and the calls were sounded on the picturesque *cors de chasse* by the *piqueurs* in their historic dress. Red and green were the colours of the night, and the men who possessed hunting pink wore it bravely, while riding-hats, crops, and spurs were favours for the women. In the centre of the garden, with a great beam of light playing upon it, hung a magnificent roebuck, fruit of the chase, and before the evening was over, choice venison stakes had been cut for special guests. Very special, indeed, was the assembly. There was the Chinese Embassy and the Japanese; the Princess Murat, Mrs. Addison, and the Countess de San Martino, the Princess de Polignac, Lady Michelham, and many other well-known people filled tables and dancing platform.

© Photographs from Delphi, Paris

WINTER ISSUES GAILY *from the* HOUSE OF CHÉRUIT

Daytime Generously Wraps the Parisienne In the "Robe Casaque"; Evening, Scant as to Garment, Is Prodigal with Flowers

IF one is dressed by the house of Chéruit this winter, one will wear in the daytime a new version of last year's *robe casaque*, and in the evening, a startling colour-scheme, a very low bodice, and a very short skirt, and will cover oneself with large silk-petalled flowers.

The redingote frock which this house has extensively featured is repeated in winter materials trimmed with strange furs, and often with colours which no one but Madame Boulanger would ever think of putting together. Her palette is a very rich one, and she daringly throws scarf sashes of green, scarlet, and black about a mauve gown, hemstitching each one of them with the colour of the other, until the mannequin looks like the canvas of some modern master of colour come suddenly to life and out of its frame.

REDINGOTES OF RICH FABRICS

There are redingote frocks of rich dark brocades bordered with furs, to which it is hard to put a name; one, for example—cut, like the rest, on vague lines which closely wrap the body, folded over throughout its length and fastened to one side, and characterized by the sleeves that one sees in a Cossack uniform—is of brown brocade with an orange figure, and is trimmed with an orange-coloured spotted fur which resembles undyed kolinsky, but which really comes from the neck of the mink; another is of bright brown brocade with a cascade in *crevette* pink down the front.

A very successful frock of this type, shown at the lower left on this page, is of black velvet cut on *casaque* lines with the sash low about the hips which Chéruit particularly fancies, and which, in this case, is formed of two immense flat ends lined with monkey fur so that there is a deep fringe around all the edges. A red *casaque* of fluffy fabric has under it a beige satin frock, embroidered in red; a marvellous copper brocade gown seems to be composed of flat sections of the material, all the edges of which are lined with mink. Mink and monkey are very popular, and fur cuffs are revived here, as in some of the other houses. Fur, however, is used in a much more restrained manner than formerly, with the sections smaller and more rationally placed. One coat of Scotch plaid has a very novel circular ruffle of coney seal around its hem.

TWO UNUSUAL GOWNS

Two of the best gowns of this type offer interesting details. There is a coat-dress of heavy dark blue velours de laine, pinched in at the sides and flat back and front; it opens down the front of the waist to slip on over the head. This opening is lined with ermine, with a standing collar of the same fur, which could

(*Continued on page 118*)

For evening one must not expect too much in the way of skirts and a little less than that in Chéruit's bodices. But there are gorgeous compensations, such as flowers or satin puffings like those which billow about the hips of an abbreviated gown of lustrous chartreuse-coloured satin, ending at either side of the back in flowerlike rosettes

(Left) When Chéruit fashions one of her daytime gowns after that "robe casaque" now in favour, she is more than likely to make surprising additions; this model of black French velvet glimpses a blue gauze facing, aglitter with steel and crystal beads. Other significant details, also, are the long wide sleeves and the inevitable bit of fur, which happens to be monkey

(Right) In this volume of fashion points, he who runs may read much about suits. The flat silhouette gains width by the application of huge pockets bordered with the same muskrat that forms the collar. With this Chéruit suit of woollen material striped in brown and black is worn a turned-up hat of black velvet embroidered with patent leather and draped with a lace veil

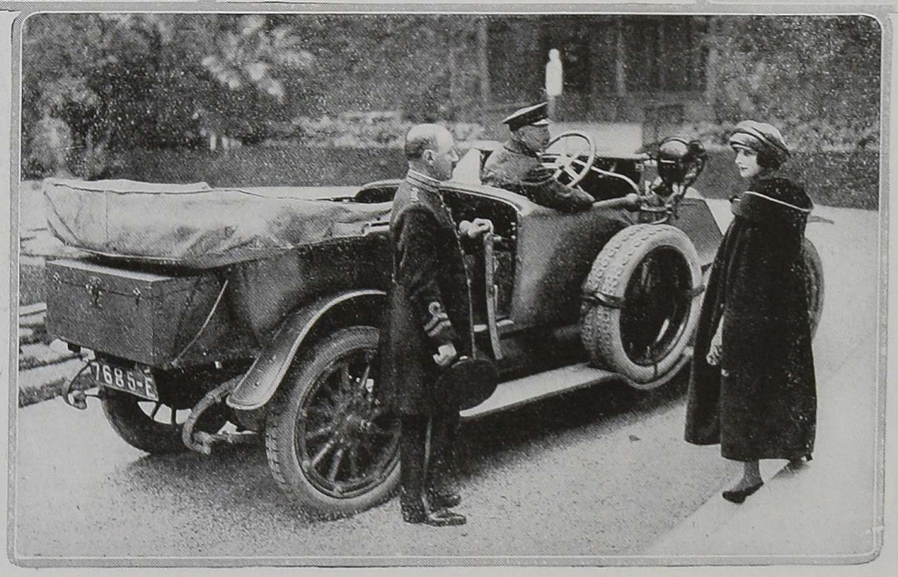
THE ART OF POIRET BORROWS FROM DISTANT PLACE OR PERIOD TO WRAP THE MOMENT'S MODE

EVENING SEES THE PARISIENNE, ON PLEASURE BENT, AS SPLENDID AS AN ORIENTAL FANTASY

The sac-like cut and rich brocade of this evening mantle suggest the Orient, but no mandarin in all his glory was ever arrayed like the Parisienne. Its tones of soft green, dull rose pink, and gold are blended in a pattern like Chinese porcelain, set off richly by a sumptuous sable collar and a green lining

(Below) Those desert countries which supply so many tales of fakir's magic inspired Poiret who designed this hugely collared cape of brown bure, called "Marocain," after the Arab cloak. Like the gown of the same name, which appeared in the Early Nov. issue of "Vogue," it wears pom-pons of bright wool

Oriental flower embroidery in old gold, blooms radiantly on the rich stuff of this evening coat of panécla brodé with black lynx collar and cuffs. The body of the coat is black; the sleeves are of a soft mulberry shade. Venetian in its character, it suggests the atmosphere of cool, spacious galleries, the gondolier's long-drawn call and the sound of water lapping against marble steps



If Poiret's evening gowns are both gorgeous and individual —well, the wraps to accompany them have an Arabian night's magnificence. On the soft black panne velvets, which Rodier features this season, gold embroidery traces a rich device; sable makes the collar and the cuffs which confine the ample sleeves. It is rather abbreviated in front, but at the back trails a train of true regal dimensions

Photographs © Delphi, Paris.

THE WAY OF A FRENCH DRESSMAKER WITH A FROCK HAS NEVER BEEN KNOWN TO GO ASTRAY

JULIETTE COURTISIEN

(Left) The most up-to-the-minute little Parisienne seeks to look as much as possible like a lady of long ago. This one succeeds charmingly with the aid of a costume of an embroidered white crêpe de Chine basque, a Medici collar of black velvet, and a full double-tiered skirt of the same ever beautiful material

(Right) The precept about opposites attracting one another and then working beautifully together, again comes true in this gown of black velvet and embroidered white tulle. The overskirt and sleeves of tulle edged in loops of white ribbon give a lightness and piquancy to the narrow black velvet underdress

JULIETTE COURTISIEN

BRANDT

This afternoon frock of black satin richly embroidered in blue, green, silver, and gold has a number of new tricks by which to win the game of success. There is, for instance, a little pleated vest of gay green satin, an irresistible collar of black lynx, and a correct panniered effect at the hips

BRANDT

(Left) This frock of navy blue serge embroidered in blue and hung with blue fringe flirts up its pleated serge collar with much assurance, since it is an approved way of wearing a collar. The dress opens over a slip of black satin

BRANDT

(Right) A dress which looks like a coat and isn't, is made of brick-coloured duvetyn interspersed with sections of embroidered tête de nègre silk and possessing a very high and exclusive—exclusive of chins—collar of coney seal

THE PARISIENNE RETURNS TO AN OLD LOVE

The Newest Tailleur Coats Cover a Multitude of Blouses—Rich Brilliant Affairs Expressing Novel Ideas Audaciously

SURPRISINGLY enough, several of the leading Paris houses, working independently of each other, have decided to revive for this winter the contrasting blouse with the tailored suit, instead of the dress and coat combination which has been more in favour in recent seasons. This fashion of amusing or elaborate blouses, quite different in colour-scheme and material from the suit for which they are designed, is a very practical one for the woman whose wardrobe requirements outrun her income, or, at least, come close enough to doing so to cause her anxiety.

AUDACITY IN BLOUSES

The last time that the blouse was fashion's chosen garment, the choice lay between the lingerie blouse and the matching blouse of crêpe de Chine or chiffon. The objection to the first was that it cost a fortune in fine laundering, and to the second, that it looked what it was—an ingenious attempt to eke out an insufficient budget.

But there is nothing that suggests economy about a blouse of white kid, embroidered and faced with scarlet, and worn with a suit of blue velvet, as Beer suggests. The very audacity of the combination keeps it from looking like a makeshift, and dignifies it with a serious intention. Yet anyone can see the endless possibilities in one severe tailored suit, if we may combine it now with a blouse of thread-like silver lace, as Chéruit does, now with one of white satin banded with blue grey, as Premet fancies it, or with amusing long chemises of brightly-printed Rodier silk jerseys in the fashion of Renée.

Some of the unexpected blouses revealed when the jacket is removed cause the onlooker almost to gasp in astonishment. A great surprise from Renée, sketched at the lower right on this page, is the long blouse which is of henna silk jersey weighted with embroidery and bound and belted with grosgrain ribbon, with cartridge pleating over the hips. It is worn with a strictly tailored coat and skirt of Oxford suiting.

THE UNEXPECTED

The pleated grey satin blouse which has been named "Albanais," is also shown in the Renée salons, where it appears to us from under a suit of dark grey and black plaid, like an unexpected pleasure. And it is as novel as it is unexpected, with its loose pleated back, falling below the waist-line, its pouches of pleating in front, and its belt of wide black taffeta ribbon tied in a smashing bow. Renée also makes charming blouses which are cut something like an idealized middy-blouse of crêpe de Chine, or chiffon, closely pleated, coming below the

(*Continued on page 120*)

Had the Lily of the Field but worn one of the new blouses, what would Solomon have done then? The Parisienne fears comparison with neither Solomon nor the Lily when she dons this blouse which Worth has fashioned of cloth of gold banded with beaver

(Left) That all the world of tailleurs is merely a "raison d'être" for blouses is convincingly maintained by a white satin blouse from Worth, offering several well-made points for black velvet. Yellow streaks may be very alluring and becoming as bands of orange suède

(Right) High as is the cost of living, the cost of dressing is become even higher yet. Therefore does the wise Parisienne make her trim tailleur do double duty by virtue of a clever blouse such as this, which Renée has made for her of henna-coloured silk jersey

THE COSTUME THAT KNEW PARIS FIRST KNOWS HOW TO DISPLAY AN ANKLE WITH PROPRIETY

SERGE AND VELVET WARMLY COMPETE WITH DUVETYN TO ACHIEVE THE WINTER MODE

According to Doucet, skunk fur in generous quantity is the proper way to eke out a youthful black velvet tailleur which is ever so economical in the length of sleeve and jacket, and positively stingy in the brevity of its skirt. The blouse of taffeta evinces a more lavish mind in its long-waisted girdle with sash ends which are delicately embroidered in black. The skirt drapes slightly over one hip

(Left) Lanvin gives a gaily martial air to a youthful frock in navy blue duvetyn by trimming it with flannel in the red to which she is so partial. Black velvet accompanies it on sleeves and in huge pocket flaps, all bravely scrolled and embroidered in colours. The front panel, subversive of military discipline, takes a firm stand on the matter of length

(Right) Whoever may love a frock with one idea Madeleine et Madeleine assuredly do not, for they set forth a variety of ideas in a smart blue serge tailleur. The sailor collar of green silk is banded effectively with the same green and blue beads which trace those lines about the bodice and the short puffed sleeve. At the back of the draped skirt, which makes one of those startling French assertions as to length, is a simple sash bow

Venetian in the richness and brilliance of its colour, and regal in the grace and dignity of its line, is this velvet tea-gown. The colour of a flawless ruby, that most precious of stones, it chooses a filigree setting in the shape of a little coat of finest gold lace which looks like glittering cobwebs held by a big skunk collar

A suggestion of some fragrant violet garden lies in the colour and spirit of this hat with its parma velvet crown and its white velvet brim lined with violet. The textures emulate the softest flower petals. The subtle tones throw elusive shadows across the eyes, while out of the brim floats a fringe of monkey fur

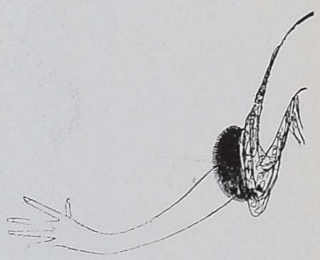
REVILLE LOVES RICH COLOUR IN WONDERFUL TEXTURES

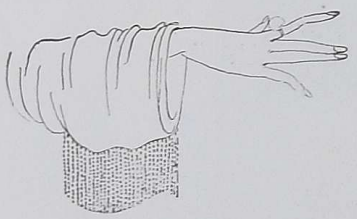
VELVET, LACE AND FUR MAKE A HAPPY ALLIANCE

Hips have become prominent through numberless ways, originated by Martial et Armand and by Lanvin —a pocket finished with a high-standing frill, loops of stiff ribbon that simulate a series of pockets, side pleatings that begin with a wide, low pouch, or just pockets again, low pockets edged in fur and then embroidery

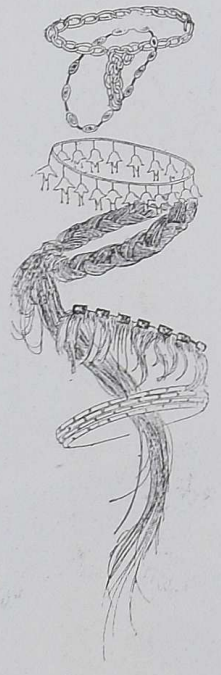
VOGUE POINTS FROM PARIS

The Newest Points That Paris Makes Are Not Really Points at All, but Lines— Neck-Lines, Sleeve-Lines, and Waist-Lines





No doubt she has a charming little chin and a mocking little mouth, but she is quite willing to leave them to the imagination and present in material form instead a Martial et Armand collar that buttons straight up to her nose. The sleeve, in Persian manner, is given weight by Poiret with a crystal fringe



Paris girdles the world of fashion in many artful ways. Perchance it is by rings of galatite, or strings of ancient coins, or perhaps 'tis through fuchsia flowers swinging from a lace cord. Braided ribbons, beads of jet strung upon smaller beads, dangling wisps of white monkey fur, and leather strips braided and clasped with little buckles—they are her smart ways, too

(Right, above) It is an unusual fancy when a frail wisp of lace must hold up a cuff of heavy black fox. (Right) That which looks so like a lamp-shade upside down is really one of the newest collars of pleated material with a goodly edge of skunk—goodly enough to disguise both lips and chin

NOT only is there a change in the mode which inspires us to wear hoop-skirts and closer bodices, after having worn only hemise frocks for so long, but there are also quantities of novel details which, if they are adopted with wisdom and circumspection, will create an individual mode, whether they are details of pockets, sleeve finishings, collars, or belts.

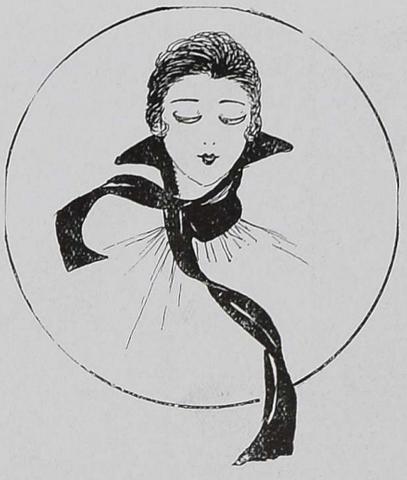
BELTS will be of every sort; they will be low belts rather than high belts, and sometimes they are obtained by means of bands of fur, seven or eight centimetres wide, which unexpectedly form great ears of fur at the side. These fur belts will be worn with almost flat bodices after the fashion of those of Ysabeau de Bavière.

WE shall also have braided belts, and these will be made of ribbons of three different colours. This striking belt will emphasize the waist, standing out against a sombre-coloured frock.

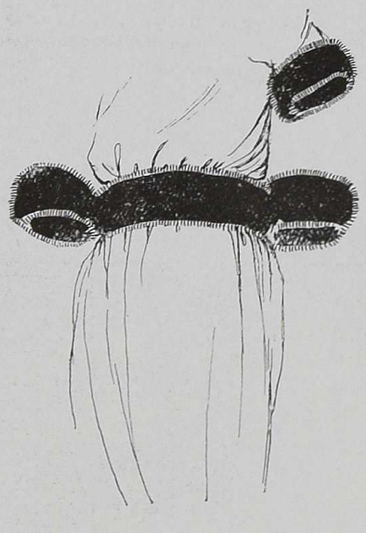
NEWER than all these will be the belt of metal or of jewels, no longer a thing of gold or silver embroidery, no longer like those of silver and enamel, which came from Russia, and which were brought to France by Sarah Bernhardt. Instead, we shall have a belt of medallions, hard medallions of gold, like the belts worn in Morocco, and we shall also have belts of ivory and galalite.

PERHAPS, not all of these belts will attain any extensive favour, but if we should adopt the girdle of jewels for this winter, that would be a truly new mode, and one which will be very becoming with the sombre and silky fabrics which we are destined to wear.

FUCHSIAS, also, are the foundations of a novel girdle. Fuchsias of a natural colour are hung from a drapery of velvet, or of the same fabric as the dress. In short, every sort of fantasy will be permitted in girdling the waist in unexpected fashion.



She wears a supercilious expression because she simply has to, her collar is built that way, you see. It's a new affair of serge from Martial et Armand, with two high points at the sides, and two long debonair sash-ends



Fur can do almost anything it chooses, and when it chooses what Paris chooses the result is very apt to be like this—a girdle with two audacious ears at the hips

Many a costume owes its highest point of distinction to a separate collar of fur or grebe feathers so deep it only leaves the wearer's eyes to express her emotions. It is tied at the back by Lanvin with velvet ribbons

COLLARS, also, are genuinely new, and I do not believe that one of our winter frocks will appear without its voluminous collar making the face more delicate and more brilliant in colour. On a frock which buttons all the way up the front, the collar will continue to button all the way to the lips. On the gilet in colour, which is glimpsed at the front of the tailored coat, the collar will rise to the ears.

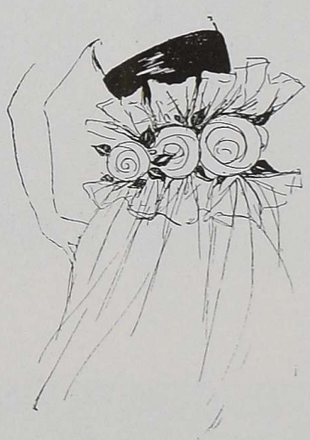
THE Medici collar in fur or silk will be with us again, and will turn back at the front, forming a square décolleté neck. We shall have the high collars, very high in front, and non-existent in the back, after the mode of evening gowns. We shall also find great full collars of velvet or tulle forming the entire back of the frock, while the front will be a daring and emphatic décolletage.

PLEATED collars are also much in evidence, a sort of fan-tailed effect, setting about the head a frame of uneven pleating, often lined, and in two colours. The same sort of pleating will appear at the waist where the skirt joins it. That is a very new detail.

MONKEY collars, matching the cuffs, are a feature of many light-coloured frocks. They will be very smart this season. Black monkey fur will be worn only with white or champagne-coloured frocks. It is certain not only that we shall wear cuffs of fur, but that we shall wear a thousand different kinds of them.

SLEEVE ends also present many unexpected novelties this season. Those sketched on these pages present better than any description the variety and cleverness of these cuffs, which are notable on every frock at all the houses this season.

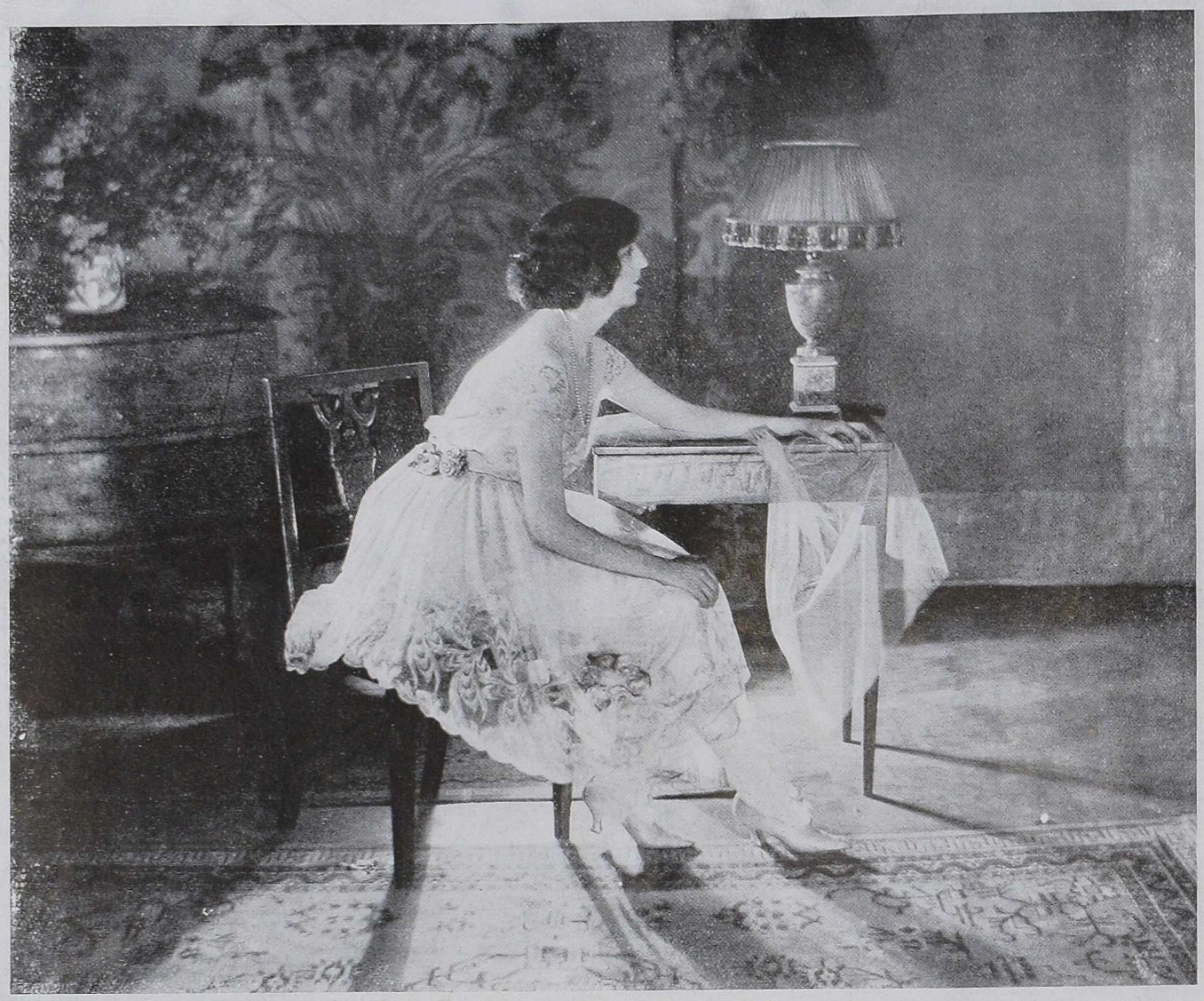
BOTTOMS of skirts are too widely varied for adequate description. Very many have a band of lace, of pleated batiste, or of fur, like a little underskirt, just showing. This is one of the distinctions of our winter frocks, and in one of Poiret's models it becomes a sort of Persian trousers. When these are cut in satin of brilliant colour, and the frock is in gold or silver brocade, this model is of exquisite distinction, and not the least shocking. Under some tulle skirts Poiret had made these Turkish trousers of black velvet so full that they seem to form a skirt in themselves. Variety and unexpected detail are essentials of the present mode.



A flirt of tulle above a slim waist, a frill of tulle below, and a wreath of crushed satin roses—that is a Paris frock's idea of a girdle

(Below) Skirts are not the least varied of the contents of the feminine wardrobe according to Poiret and Martial et Armand. They are capable of wearing their belts at the hem across back and front, or allowing chiffon to behave most frivolously over a demure petticoat of lace

(Middle, below) The lamé cloth of the skirt continues in front and at the back until—in Persian fashion—it reaches the toes. A frill of white organdie gives a frivolous finish to a skirt of velvet, and full side draperies are apt to end in ripples that display a giddy lining



For those brightest and fleetest of evening hours, Callot designs an alluring evening frock of pale pink charmeuse which spreads its rose-wreathed and uneven overskirt in a gay cloud of pink tulle and cream lace flecked with threads of gold, and has a drifting length of tulle behind. Like the wearer, who will, of course, be young and beautiful, the bodice, too, gathers garlands of rosebuds while it may

(Left) In a way that is at once simple, wearable, and still essentially Parisian, a Doucet frock chooses marron satin brocade for afternoon, and enhances its rich fabric with bands of beaver and gold lace, and cordings of the brocade at the neck and waist. With it, the guest at tea or restaurant may wear a marron velvet hat from Marie Louise with a feather drooping over a brim becomingly temperamental

There is no doubt at all, this season, about the after-life of an ostrich. Here, in bright blue, it finds its celestial fields in a gown of robin's-egg blue lamé glistening with silver lace. It marks the outlines of a hoop, fringes the skirt at either side, and makes a wing tipping gaily off one shoulder. In such a manner, Doucet sets forth the silhouette

You may not be inordinately fond of parrots, but you can't criticise their green and gold colour scheme. This Doucet frock effectively veils gold lace with flounces of parrot green tulle in soft open pleats. At both the back and front, ostrich tips trim the tight bodice. At the waist, a ribbon of gay green and gold brocade ties snugly about and into a flat bow

(Right) If civilized man cannot live without cooks, neither can women dine without couturiers. This new Doucet restaurant frock is of black satin combined with an unusual knitted stuff in black and gold. Threads of metal and black silk fringe both the sleeves and skirt

(Left) There actually was an eclipse of one eyebrow, but the ostrich feather in shades of taupe and tan couldn't believe it, and tipped itself over the shaped brim just to find out. Of course, all below was looking its very best in this Merthe Yerles turban of taupe velvet

PARIS ENRICHES SILKS WITH GLISTENING METAL FOR AFTERNOON; FOR EVENING, TULLE AND OSTRICH ADD BOTH WIDTH AND LOVELINESS

DRAWINGS BY FISH

THE FABLE *of the* WOMAN WHO SHOPPED EARLY

A Woman who had Innumerable Devoted Friends and a Thoughtful Nature, prided herself on Remembering each of Her Intimates with Something Individual. Mindful of the Merchants' plea for Squandering Betimes She made an Alphabetical List, and as early as Lady Day was tracking the Gift Beautiful through the Big Bazaars. By Michaelmas she was well into the Q's, but the New Fashions coming along just then took her Mind off Frivolous Matters. When she awoke from her Dream of Fair Linen and other Transports, Holly was red i' the Wreath and Mistletoe Plotting. "Alas!" she cried, flying in haste to the Marts, "for Rosamund, Sybil, Theodosia, and the Rest, I shall never find That Something Individual NOW. These Crowds of Belated Shoppers are so Confusing to Persons like myself who Plan Ahead!"

MORAL: The Early Bird gets the Best Selection, but Procrastination makes Strange Christmas Presents

DRAWINGS BY FISH

THE FABLE *of the* GIRL WHO HAD EVERYTHING

A Girl who, though she had Done Nothing to deserve Such a Fate, had Everything She Wanted, was Particularly To Be Pitied at the Happy Christmas Time. Her Friends, observing her Plethora of Possessions would cry, "It is impossible to Give Her Anything .... She already Has It!" And Straightway would Go Forth and Buy For Her All Manner of Objects which may be Tied With Ribbon and Sent With Love. In Despair, the Poor Damsel hit upon the Idea Of Sending On All Gifts, as they arrived, to Others whose Simpler Lives made Affliction Easier to Bear. It seemed Cruel and the Girl had a Kind Heart, but, as she said, she could not see a Noble Old Jacobean Pile turned into a Giddy Pantechnicon and not Raise a Pen

MORAL: It is More Blessed to Receive than to Shop so long as the Giver doesn't Get his Own Gift Back

A picture hat in black velvet has a springing upward swoop on one side, and then is so enchanted with the line it has created that it emphasizes it with a cross osprey which gives it an air of fairy-like magnificence. Hats have the quality of imposing their own characters and preferences on their wearers, and this lovely creation insists on being companioned by the sheen of pearls and the ovely soft richness and sumptuousness of furs

Chinese influence seems to be penetrating all our ideas; we have Chinese colouring in our carpets and furnishings, and now we are copying their high nobility in the very shapes of our hats. The brim of this one turns up all round exactly like a mandarin's, but, improving the idea, it is entirely composed of soft black osprey, which trembles with every movement of the wearer. Velvet forms the crown, and the unrelieved black is extremely smart

This soft moleskin toque designed by Reville has been christened the "Ena" toque, in honour of the Queen of Spain, who chose it on her late visit to London. It is one of the many charming models of the season, some of which are pictured on this page. Below the beautiful fur is a band of gold tinsel, which makes a little turn-down brim, and to unite the two is a row of mandarin buttons made of beads of pink coral from distant southern seas

A duvetyn hat in a lovely tangerine shade is charmingly young in outline, and will be a delightful acquisition to wear with a severely tailored suit. The crown of the hat is covered with a fragment of genuine Chinese needlework, which glows with exotic colouring in curious shades of gold, old blue, and strange pinks, and is amusingly studded with little gold-headed nails which pretend to hold it on to the hat and add glitter to its rich colouring

A hat of a severely military frame of mind, which selected brown duvetyn for the expression of its personality, had its heart evidently softened by the beauty of the iridescent green on a drake's neck, and, on a background of white beads, painted in coloured ones a picture of the drake in question, surrounding him with natural green foliage. The result is a hat of delightful colouring, which still keeps a determined martial front to the world

WITH UNERRING TASTE REVILLE

USES WAVING OSPREYS AND

EXOTIC CHINESE COLOURINGS

Feminine whims and fancies are subtly expressed by the individual wearing of a cloak, and this regal ermine, banded with softest seal, can be as submissive as it can be queenly. The snowy luxurious folds can be gathered warmly round a slender figure and the nonchalant collar can slip into pure indifference right off the shoulder, or wrap so close round throat and chin that not even a sigh could manage to escape

The very newest line is most proudly and beautifully expressed by this lavish cape of subtly shaded kolinsky fur. The contrasting width of collar and hem makes a most decorative silhouette, and a very unusual note is struck by the trimming of a deep brown leather fringe, which in such sophisticated atmosphere assumes an elegance not always associated with a material suggestive of sport and hard wear

A modern Undine might almost be excused her elfin ways were she to wear a gown of blue and gold brocade, the colour of the sun shining on some sapphire river, which, turning gently aside from frivolous flouncings, clings to the classic line. The square train makes a graceful curve, the slim bodice is draped, and for weapon and armour there is a jade green fan

MOLYNEUX ARRANGES CREAMY ERMINE, SOFT KOLINSKY, AND RICH BROCADE INTO SUMPTUOUS GARMENTS FOR THE ELEGANT WOMAN

'Twas with a justifiable smile of triumph that Callot watched this gown of glowing autumn colours step forth to meet fame. And fame came—quantities of fame, for was it not a gown of bewitching gold and nasturtium red brocade subtly draped and cunningly devised? The simple bodice of nasturtium tulle peers through a film of gold tulle, and from the waist-line at the back, slender strips of embroidery hang, only to be caught up into bracelets for white wrists. The skirt has a train at the back and a deft draping in front outlined by bands of gold embroidery. Draped velvet and Callot created the gown in the middle

This black gown possesses feminine temperament, for while it states in its brief skirt that it is daring and insouciante, it adds in its train that dignity is its true nature. The draping runs into a bow at one side, and there the train begins its long career. The bodice is a little thing of flesh tulle, rose lacquered ribbon, and a long string of red and black beads that mark the whiteness of one shoulder. Poiret waved the wand that brought to life the gauzy silver gown at the right. The foundation of silver gauze is swathed in lam' cloth beaded in crystal. The fichu continues under the beaded girdle far down the skirt on either side

A FRENCH MAKER ALWAYS HAS HIDDEN AWAY IN HIS HEAD A NEW IDEA CONCERNED ESPECIALLY WITH EVENINGS AND GOWNS AND THINGS LIKE GOLD BROCADES, BLACK VELVETS, AND WISPY BITS OF SILVER GAUZE

It's certainly the little things that count—there's no denying it when Poiret tells you so on navy blue velvet and by means of panels of black braid edged in gold and a black and gold silken cord and a piquant collar of beige linen very much embroidered in black and gold. The panels start with loop-like pockets just below the waist and grow broader and broader towards the bottom. The frock slips quite simply over the head and has a deep opening in front. Chéruit also knows of a way in which to adorn velvet so that it becomes even nicer than itself—which is indeed art. The middle frock of fine black French velvet is wide at the hips

This middle gown is trimmed along the seams with zig-zags of rickrack braid. The way to get into it is a very easy one, occurring down one side of the front and followed by a crisp black taffeta ruffle. An alluring silk frill frames the lady's charming face. And then there are sleeves—Chéruit's favourites—long and wide and straight. The evening gown is entirely due to Callot. Black charmeuse bound in gold braid made a start, and black lace threaded with gold, topped the enterprise. The back is most original: a point of charmeuse, bound in gold runs up the line of the back and fastens to a long necklace of black beads

IT IS ALWAYS A QUESTION WITH SOME WOMEN AS TO WHETHER THEY LOOK THEIR BEST IN FROCKS FOR AFTERNOON OR GOWNS FOR EVENING; THESE MODELS OF BOTH KINDS ONLY SERVE TO FURTHER THE UNCERTAINTY

Chéruit reasoned that chills and chic never characterize the same person at the same time. So she designed a two-piece suit of exceptional warmth, consisting of a coat and dress. To be worn with the frock sketched opposite, the coat is fashioned of a heavy woollen material, as soft as camel's-hair cloth, in two dull shades of blue, separated by a thin line of red. It has straight sleeves without cuffs and is lined with navy blue velvet

Having designed the other half of the costume with practicality as a basis, Chéruit could not resist giving to the one-piece frock of dark blue velvet the irresistible French whimsicalities. So, to begin with, the neck is cut square and low; then the tiny sleeves are embroidered in dull red and blue to match the embroidery round the waist. The new silhouette is achieved by means of narrow strips of the velvet attached under each arm

WITH FORETHOUGHT FOR A PROBABLE SEVERE WINTER, THE PARISIENNE CHOOSES COSTUMES ESSENTIALLY SMART, BUT, WARM TO AN ENVIABLE DEGREE

(Left) This Callot model started out with the intention of being an extremely simple one-piece frock of navy blue duvetyn, but suddenly it added a delightful design of scroll embroidery in bright Chinese blue. Dull gold braid is used to form a square panel effect in front, to trim the sleeves, and to encircle the waistline. A slight fullness accentuates the width over each hip, but disappears towards the hem

(Right) Coat-dresses are, at present, much in favour in Paris because of their very obvious attractions, smartness, utility, and warmth. This Chanel frock of black satin slips on like a coat, crosses in front, and fastens at one side under a string belt. Monkey fur bands the bottom and forms the amusing cape over which is a narrow collar of black satin ending in a bow, or, if desired, tied about the neck

Copper velvet, the shade that gleams in autumn forests and that throws warm shadows on fair skins, is the material chosen by this wide-brimmed hat. Rampant feathers of the same colour toss their fickle, curly fronds half-way round the crown, and droop over the brim playing hide and seek with the ears they cover

Demurely severe in line and demurely suggestive in its falling veil is this small black satin hat that fits to the head. But such demureness must not be trusted, for the veil so delicately embroidered is of a most audacious shade of coppery red, and the peak that affects a shade over the wearer's eyes is of the same joyous colour

Like some beautiful timid bird adventuring out of its cage is this grey panne shape of Early Victorian mood and tendencies. Docile feathers of subtle shaded greys and greens cluster softly round the bonnet brim, and grey velvet strings tie under the chin

Great daring, a little crumpled velvet hat of flaming orange, like some fruit of the South, braves Northern fogs and winter chills to cheer us with its lively colour. An orange feather, as courageous as itself, slips rebelliously from its anchor and drifts round to peep at the other side of the picture, which is equally delightful

There is no end to the uses and versatility of duvetyn. In brilliant orange it allows its velvety surface to be coaxed into a country hat of most tempting and attractive line. Past-master in the art of where to reveal and how to conceal, the shape curves its brim and subtly twists a harmoniously coloured pheasant's quill round the brim

ZYROT

VELVET AND SOFT FEATHERS LEND THEIR CHARM TO WINTER HATS OF BRILLIANT COLOUR

SMART HATS ARE EITHER BLACK AND ADORNED WITH SOFT RARE PLUMAGE OR BRILLIANT WITH ORIENTAL COLOURINGS

A brim that turns up higher on one side than the other, boldly covers its irregular habits with flaming vermilion velvet, embroidered in gold and brown, and surrounds a high crown of nutria. Worn low over the eyes and accompanied by dark furs, its gorgeous colour gives a cheering effect of warmth

A really cheerfully coloured hat is a boon to our friends and a necessary luxury to ourselves to accompany severe tailor-mades. A practical and comfortable little hat is in golden stockinette. It is a charming shape with its turned-up brim, crushed carelessly round the high crown, and the touches of brilliant embroidery

Brilliant colour and the grace of black paradise plumes combine in a hat of fragile beauty, which will gleam gem-like at afternoon functions. The crown is entirely composed of gold ribbon and a band of vivid Chinese green forms the close-fitting brim from which the feathery plumes wave with a distracting curl round the head

MERCIE MCHARDY

The fortunate possessor of regular features finds the choice of a hat both a delight and a difficulty. It is surely a joy to put on hat after hat that becomes one perfectly; but how is the choice to be made? This black velvet hat will assuredly help the decision, as its little turn-down brim adds an alluring mystery to classic features. The high wide crown is most military in appearance, but its severity is softened by a waving forest of black osprey

A hat likes to be very chic and black and to trim itself with airy plumage, when it successfully resists the temptation to indulge in the riotous and lovely colouring of old Oriental embroidery. A black hat in panne velvet is turned up straight from the face, the line of the top of the brim being a true Cupid's bow. Osprey wings spring from the extreme width, and with a downward curve correct the upward lift of the brim, to give delightful softness

(Left) The colours of a summer sunset, rose pink and gold, glow in the brocade of this straight-lined gown. The heavy gold lace train falls in gleaming folds, and lest it should take itself too seriously, a fluffy little garland of pink feathers straps the shoulders. (Centre) A heavy pattern of gold lightens the black brocade on a distinctive cloak. For all its somewhat old-world shape it favours the height of fashion, and so trims itself with black feather fringe. The little frock on the right was fashioned in light fugitive mood, for after deciding on black and gold stripes, it cascaded black tulle over the shoulders, and allowed it to cloud the ground

ENOS SKILFULLY ARRANGES VELVET BROCADE AND TULLE AND TUCKS GAY FEATHERS INTO CLOAKS AND OVER SHOULDERS

An unusual evening frock, knowing all about colour values, has a straight jade-green velvet bodice with brown fur marking the introduction of black and gold brocade, while a most intriguing shawl-like effect is arranged by gold embroidered black net

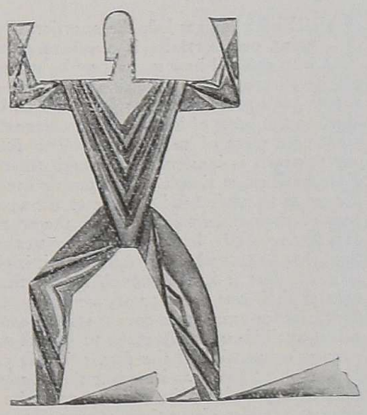
As gay and soft as a flower is this pannier frock, where blue chiffon velvet puffs and dimples over a skirt of blue net, gently disciplined around the waist by rose-pink ribbon. An old-fashioned series of demure little bows loop down the front

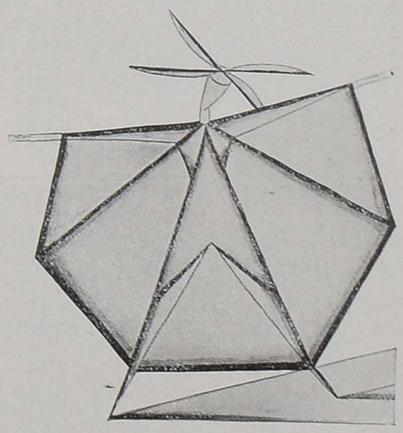
THE LADY MARY KENYON-SLANEY

Lady Mary Kenyon-Slaney is the eldest daughter of the Duke of Abercorn. In 1917 she married Captain Kenyon-Slaney, of the Grenadier Guards, who was A.D.C. to the Duke of Devonshire, the present Governor-General of Canada. Lady Mary has one little daughter, Vivien

THE BALLET PHILOSOPHIQUE

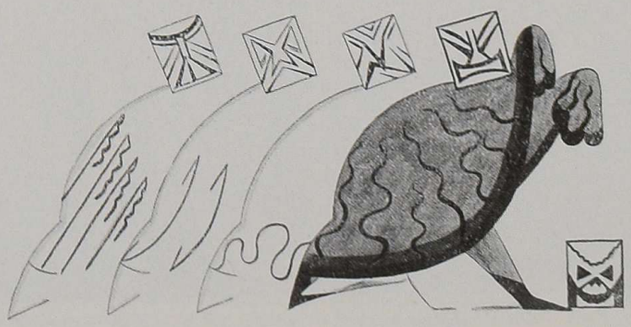
In Mme. Donnet's New Production by the Art Theatre Dancers are Masked to Avoid Personal Interest





ON 7 and 8 December the Art Theatre will give two matinée performances at the Haymarket Theatre. Madame Donnet, the director, is already well known by her production of "Pomme d'Or." The programme consists of a play by Mr. John Drinkwater, "A Night of the Trojan War," and a mediæval play translated from the Latin of the tenth century by Arthur Waley, whose translations from the Chinese are probably the most scholarly, and at the same time the most beautiful in any language. But the last item on the programme is the most intriguing of all, a ballet philosophique.

I cannot, I am afraid, reveal very much of what will be enacted before this surprising background. The "Ballet Philosophique" is, so far as the actual technique is concerned, a reaction against the sentimental ballet. Here there are to be no quasi-human dolls whose affairs interest us more than those of our fellow creatures. We are to depart still further from everyday life. We are to contemplate the play of abstract forces. The origin of life, the struggle of man against evil, the aid given to man by thought and love—all these things will be symbolized by the dance, and, at the end, the passing away of man and the triumph of abstract thought. I am told that the latest speculations of the philosophers will be evident for those who are intelligent enough to see beneath the surface. Even the theories of Einstein on relativity, which have lately become so important, receive I forget whether definitive proof or signal refutation. No doubt after we have seen it we shall know. It may be that all our pet theories will be confirmed, or we may completely be converted to a new philosophy. Either alternative is at least exciting.



The method by which Madame Donnet hopes to create her effect is by making the design as abstract as possible. The dancers are to be masked so that no interest in their personality may interfere with our sense of what they signify. The scenery and costumes are to harmonize perfectly with one another; and scenery, costumes, dancing, and music are to make up one rhythmical unity, complete in itself, and symbolizing by its very completeness the whole evolution of life, from its humble beginnings to its tragic end.

The music is the Chorale, Prelude and Fugue of Cesar Franck, a composition which we may see in a new light when it is applied to an end such as this, and not treated, as we have too often heard it, alas, to show off the virtuosity of concert-players.

As one of the two performances is on a Sunday, there is, I believe, some slight formality with the Lord Chamberlain, so that if one wishes to go that day one has to become a member of the Sunday Guild, but a little thing like that will not deter the philosopher, the lover of wisdom.

Wisdom does not so often dress herself in beautiful garments and dance enchantingly that we can afford to turn our back on her when she condescends.

A CHOICE OF PORTRAITS

An Interesting Contrast In Contemporary Methods Of Portraiture

"Lady Lavery"—Oswald Birley

"The Hon. Henry Portman"—Oswald Birley

"Lt.-Col. Colin Campbell"—Oswald Birley

PROPERLY regarded, the question who shall paint our portraits is a solemn affair, for who can tell how many people, yet unborn, will be affected by our decision? It is no joke to annoy one's great-granddaughter, nor to bring a blush to the brow of her son, by an error of judgment or a piece of carelessness. The future of our portraits is incalculable, though their immediate business is simple. Few people are so dishonest as to profess indifference to the agreeableness of their likenesses. Indeed, the crucial test of a liar might be her or his answer to the question, Do you care whether your portrait is pleasant or not? But it is not enough to ask that your painter shall make you pretty according to mere dentifrice or magazine-cover standards. Nor will it avail if he merely make us square with the current convention of the day, painting you like Miss Fish's "Eve," and me like the strong, silent man of a popular play. If our portraits are to interest a wider circle than our own, they must express some real character that will be recognized as character long after the prettiness of fashion of to-day's standard has become a bore. Consider the once fashionable portraits by Laszlo, how they pall, and how even the much better works by Millais, in his decadence, have become old-fashioned.

Perhaps the most certain means of outlasting his reputation is for a painter to depict his sitters as they would like to look. Heaven knows, and may be pities, the foibles of mankind in this respect. A painter, if he would retain artistic rectitude, must be ruthless in his refusal to play down to this human weakness. But how many popular society portraitists have succeeded in fleeing the temptation? From Van Dyck to Mr. McEvoy, the annals of art are rich with instances of good artists lost, because they thought, infatuately, that they could go a little way across the quicksand of flattery, just far enough to reap material profit, and then step back to solid ground.

At the moment two shows of portraits, the one at Messrs. Agnew's, the other in the Eldar Gallery, give us a perfectly distinct choice of ideals. Mr. Birley, in effect, suavely promises to paint us as pleasantly as is reasonably possible, and Miss Hamnett truculently threatens to make us look incredibly our worst. The thing then is, to make up our minds on the relative merits of these tempting offers. Let it be granted that the function of a portrait is to express the outward signs of a sitter's true character. That is to say, the painter's job, like that of a doctor or a water-diviner, is to see more than meets the unskilled eye. He has to feel, intuitively, what is going on behind the mask, that has worked out and kindled with individuality and character the eyes, the mouth, the very lines and puckers that show the current of the mind and heart. As most of us, some unconsciously, present a defensive mask that we fondly hope conceals our private weaknesses and passions from the curious eye of doctor or painter, sitting for one's portrait becomes a duel; the painter trying to pass our guard, we to keep him out. A determined antagonist will break through and expose what we would hide, a weak or compliant fencer will allow us to have it our own way.

Mr. Oswald Birley, on the whole, refrains from any disquieting revelations, presenting people in an unexceptionable light. He seldom suggests more than would meet the eye of a casual acquaintance with little pretensions to skilled observation. His "Hon. Henry Portman," painted in 1912, is just a good fellow, and comparative stranger. A guest at a shooting lunch or a "weather-chat" acquaintance at Brooks's would see about as much in

"Mrs. Hirst"—Oswald Birley

"Miss Robb"—Oswald Birley

Mr. Portman as Birley shows. His "Lieut.-Col. Colin Campbell," on the other hand, is sensitively felt; and though Mr. Birley did not wrest any secret information from his sitter, he was at least admitted to sympathetic fellowship. Vivacity is not his object; in his women-portraits, indeed, he prefers a contemplative mood, hardly distinguishable from a sort of day-dream. But in "Captain Dale" he does express a chatty animation. For shrewd and penetrating character study we should do amiss to trouble Mr. Birley. When he toys with the idea of probing men's souls, as, possibly, in "George Crawley," he gets little farther than the strong, silent man of contemporary fiction.

A FAITHFUL PORTRAYAL

All said, however, we must recognize that Mr. Birley's shortcomings spring from a good heart. He likes to take his people at their own assessment, and his kindly genial sympathy at least extracts a modicum of palatable truth. If he fails to reveal deep characteristics, at any rate he faithfully portrays the obvious good qualities.

With women he is different. He sees his men more critically, as man to man, whereas, especially with his junior patronesses, he naively and subjectively yields himself prisoner to their feminine charms. He sees "Miss Esmé Robb" with dazzled, sympathetic eyes, but no idea of her thoughts, no clue to anything behind her aspect of abstraction. He might have simply said to himself, in the deplorable patois of our day, "She looks awfully nice like that, by Jove, and that's good enough for me." His "Clare Sheridan" is equally incomprehended. She is plainly standing for her portrait, arbitrarily haled into the limelight, rather than surprised, as it were, in her own personal atmosphere by an unsuspected observer. The most inventive portrait here is "Lady Lavery," despite its homage to Mr. McEvoy. In lighting and design and a certain interpretative effort this is the best woman-portrait. The stately "Mrs. Leslie" is less animate; her eyes really see nothing; she is an echo rather than a present force.

Enough is said to indicate that if we took Mr. Birley's offer we should get honest craftsmanship and good-humoured passive receptivity of the image we would ourselves impress on him. The suave characterization in his portraits is, unfortunately, but not unnaturally, complemented by too sweet colour. This feminine timbre of colour makes even his men-portraits pretty: in "Joy Agnew" it has become an orgy.

If Mr. Birley's method gives these results, what about Miss Hamnett's? The net difference between them is very little. Mr. Birley successfully expresses our agreeable surface qualities and Miss Hamnett doggedly exhibits a caricature of our most unpleasant. As neither gets very far beneath the mask it is purely a question of our personal taste which we prefer. To put it frankly, Miss Hamnett's method, or creed, or *parti pris*, commits her to a mannerism, an affectation. Revolting from the school which Mr. Birley honourably represents, she will have it that mankind are little better than a drear, insensitive crew. She therefore seems to pin herself to reducing her sitters to their most leaden and lethargic terms. They gaze at the world through hard, stupid eyes; they seem sunk in lassitude or immersed in distasteful memories.

"Major-General Lindsay"—Nina Hamnett
The property of the Canadian War Memorial.

DIVERS METHODS

Curiously enough—and it is this that makes one suspect affectation—Miss Hamnett appears to understand that though this sort of treatment may win a niche in an art circle, it won't quite satisfy the dispensers of Government commissions. So much so that she has one method for the elect and another for the Philistine. Her portrait of "Major-General Lindsay," for the Canadian Government, though less perceptive, might have been painted by Mr. Francis Dodd. She seems to recognize that while "Mr. Hope-Johnstone" (16), a dank and dismal head, atop vast empty sacks of clothes, or "A. H. Gillson" (1), "Hina," "A. S. Hill," or "A. Butts," may be pressed into her service, and for the sake of her artistic creed must look like Bateman caricatures, you can't expect a "brass hat" to put up with that sort of thing. So Miss Hamnett, presumably reflecting, like Henry of Navarre, that a Government commission *vaut une messe*, sits down to it, as mild as any sucking student at the Royal Academy. One more concession, dictated we know not how, is her portrait of "Mr. Walter Sickert." As she has found, so far, no kind of difficulty in reducing all her sitters to a deadly family resemblance, there seems no reason to suppose that Mr. Sickert eluded her skill in finding in him, too, the dullest common factor. With very little pains he could have been made to look like Mr. Gillson's elder brother, or Mr. Butts' uncle. But Miss Hamnett has given his image the jaunty air of a smart bookie. Whether to flatter Mr. Sickert, or as a touching bit of hero-worship, does not matter much. The portrait is as superficial either way. The upshot of the business is this: neither Mr. Birley nor Miss Hamnett is in the company of portrait-painters who reveal lastingly interesting character. The worst enemy of the former would not say more than that his sweet colour and his suavity restrict him to an agreeable and rather sentimental veneer, and preclude interpretation of essential truth. The candid friend of Miss Hamnett could not claim more for her portraits

(*Continued on page 120*)

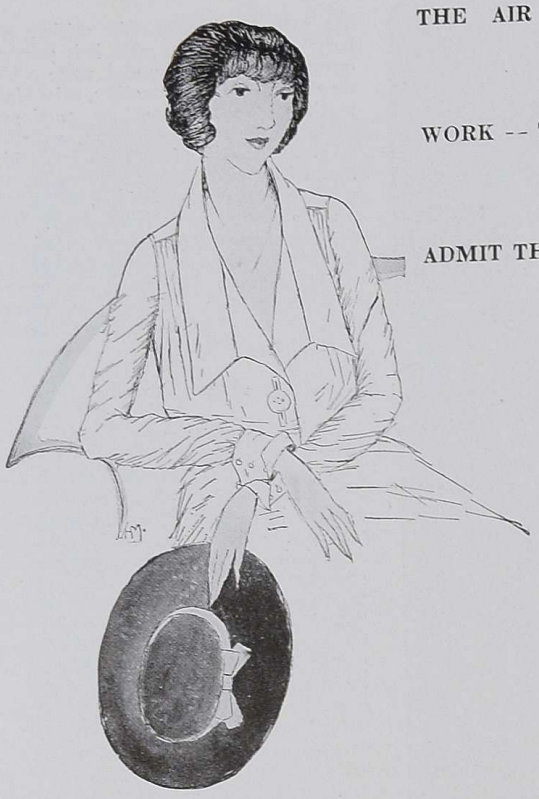
"Anthony Butts, Esq."—Nina Hamnett.

"Louise"—Nina Hamnett

"Mr. Gillson"—Nina Hamnett

"Hina"—Nina Hamnett

THE AIR OF CHIC, THE TOUCH OF HAND-WORK -- THESE ARE CREDENTIALS WHICH ADMIT THE TAILORED BLOUSE TO ANY COMPANY



Ever so much smartness has gone into a well-tailored and not expensive white silk blouse which fastens its front with one large pearl button, but uses three small ones on the turnover cuffs. The collar, which is both well-shaped and of becoming cut, is made in two pieces

A style that is perennial and always smart is the high-necked blouse of white silk which may be worn with a black satin ribbon stock. The narrow turnover of the collar resembles that of the cuffs. The buttons are of pearl, and the buttonholes are hand-bound

The blouse which is simply tailored, and yet quite feminine in its fineness of fabric and of hand-work, is a welcome acquisition. In this hand-made model of white batiste, the binding and the drawn-work on the cuffs and collar are to be noted. The front has pleats and rows of hemstitching

For wear with the tailleur or separate skirt, it would be hard to find a blouse more useful to the limited wardrobe than this, which is made of a soft white silk, perfectly tailored. Interesting features are its vestee effect and the collar

One dreams of an elegant and idealized small boy in just such a shirt as this, of heavy white silk, which is ever so new and youthful in cut. It has a black tie and stitched-down box-pleats

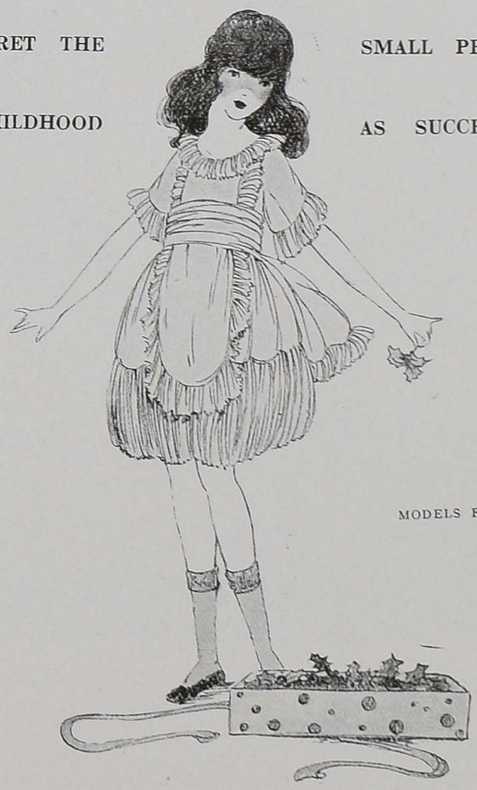
This blouse of fine white batiste has hand-hemstitching and drawn work on its frills, its collar, and cuffs, and hand-made buttonholes besides. Instead of the white squares set into the drawn-work, one may have pink or blue

When it is cold outside, the flowers must grow indoors, and what could be more flower-like than a little frock of yellow organdie, petalled with ruffles piped in white and with little rows of velvet all down the front panel?

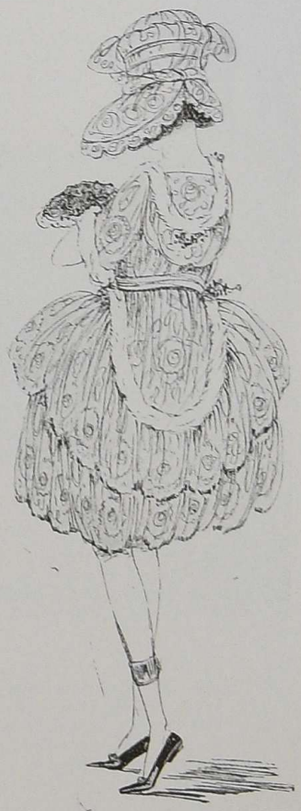
For all its puritanical air a little frock for six-years-old, of shot grey and flame taffeta, is ready to sing a song of party seasons. The long skirt has prinked ruches and the georgette collar is embroidered in flame colour

GAY AND ENGAGING FROCKS INTERPRET THE MANY JOYOUS MOODS OF CHILDHOOD

SMALL PEOPLE IN FAIRY GARMENTS MAY BE AS SUCCESSFULLY CHIC AS THEIR ELDERS



MODELS FROM WENDY



Whatever be her secret inclinations, the wearer of a frilled apron frock, in silk or georgette, is bound to look a very good little girl. Its frills are of silk net

When you have reached the great age of twelve, a chiffon velvet frock with frills of fine-patterned cream Italian lace will seem the only thing worth wearing. The hat is black silk beaver with ruches of pink ribbon

Surely the fairies must be responsible for this corn-coloured satin crêpe with cream lace frills and white fur bands and little fruit blossoms in posies. The lace and net hat affects the shape of a poke bonnet

MISS CATHLEEN NESBITT

In the title rôle of the "Duchess of Malfi," that tragic figure who "could curse the stars," Miss Cathleen Nesbitt will add another memorable link to the chain of her many interesting parts and experiences. Lovers of Elizabethan dramas will be very grateful for the production of Webster's masterpiece by the Phœnix Society

SEEN ON THE STAGE

"Lord Richard in the Pantry," at the Criterion. "Sacred and Profane Love," by Mr. Arnold Bennett, at the Aldwych

MR. BENNETT'S "Sacred and Profane Love" prompts us to remember the ode to a small girl :—

"When she was good, she was very, very good;
But when she was bad, she was horrid."

Mr. Bennett, in "Sacred and Profane Love," is irredeemably horrid. It is not that he asks us to believe that a really nice girl will give herself, as they say in the modern books, to a man she has known for half an hour. It is not that he introduces us to a morphinomaniac, to a pretty lady of Montmartre, and to a seductively amorous publisher. It is not, in fact, what he does, but the way in which he does it. Or, perhaps, it is simply that he had no real right to do it, and that there is no real reason why he should. "Sacred and Profane Love" belongs, in fact, to Mr. Bennett's journeyman series of works, in which he shows us How To Be an Author on Twenty Four Hours a Day.

A FRESH DIRECTION

He abandons the provincial parlour where he is at home, in order to pose in a cosmopolitan world where he is sometimes a literary parvenu hopelessly deluded, but more often an able man of business trading in fashionable ideas and emotions for the fun and profit of the thing. He turns from the work which will keep his name fresh for posterity to work which rereveals his intellectual limitations in proportion as it also reveals his talent as a salesman. There is hardly one true emotional note struck from end to end of "Sacred and Profane Love." The first act (saving the impropriety) is more like the daydream of a silly schoolgirl than the conception of a presumably mature man of letters.

A young woman, provincially bred and cloistered with Browning and Shakespeare and her own ideas of what life should be, goes to a recital to hear a celebrated pianist. In the course of the recital the pianist has his piano moved, in order that he may see her face while he is playing. After the recital she comes to the pianist's rooms. There it transpires that she has always adored his photograph and divined that, with Chopin to help, she and he were temperamentally united. Finally, the pianist plays to her. She cannot bear it. It is too wonderful. Mr. Bennett rises to the occasion with some fervent prose, and his heroine stays the night.

Mr. Arnold Bennett's heroine is a competent and sensible young woman so long as she refrains from pretending to be in love and avoids talking about music. She might, indeed, be just one of those sensible and competent young women from the Five Towns whom Mr. Bennett so thoroughly understands and presents with so convincing an authority. But Mr. Bennett must needs show that he can manage a rapture and arrange an ecstasy as well as any man, and that he is by no means insensible to the emotional appeal of the fine arts. So, behold, Miss Iris Hoey (who, in the circumstances, does wonders for her author) impelled into all kinds of situations for which there is no warrant in the character with which she is fitted, and no possible ground in nature real or fanciful. Her affair with the amorous publisher bears no more looking into than her affair with the passionate pianist. When it comes to our having to believe in both of them at once, we can only deny that two impossibilities are better than one.

New York always looks forward to seeing Jane Cowl, who acts in a new play opening one of the Selwyn Theatres. She is a prominent American actress, and is deservedly famous on the other side for her rendering of big emotional parts

The only practical explanation we can find for either of these affairs is a theory about women dimly implicit in Mr. Bennett's play. It may, perhaps, be described as the theory of possession. His heroine is apparently at ordinary times a reasonable and respectable young woman. Now and then, however, she is possessed or fey. At those times Mr. Bennett can do exactly what he likes with her, and we are bound to say that he takes full advantage of her helplessness.

It is not easy to explain our instinctive recoil from many of the scenes of this play. We feel at once that the whole thing is essentially common. It does not alter our feeling in the least that the play is well and smoothly written, that the incidents are discreetly handled, that nothing in word or act is calculated to shock the proprieties. Our feeling is due to something which lies below the surface of these externals. It seems to arise partly from our continual sense of incongruity between the author's natural gifts of observation and intellect on the one hand, and the factitious silliness of his actual performance on the other. Partly, too, it arises from our perception that a clever artificer is dealing with emotions and situations which vitally engage the imagination of mankind, and have for centuries been the theme of poets, dramatists, and novelists simply in order to present us with an effective stage acrostic. The purely imitative and mechanical character of this work cannot be exaggerated. In the third act Mr. Bennett even introduces the Parisian Cocotte, anciently familiar, with her little boy in the country. Perhaps he hoped that she might be new to us, or possibly she was new to him, or probably he has not yet got over his surprise at having become something of a cosmopolitan, or, more probably, he likes to remind us that he, too, is a man of the world.

A RETURN TO OLD TRADITION

That we occasionally meet in this play the Mr. Bennett whom we admire and respect only adds to our discomfort. He appears distinctly as we listen to Mr. George Elton in the part of Lord Francis Alcar, a wise old gentleman, whom we rather suspect of being a portrait of the author by himself, as he hopes to appear at 90. Mr. Franklin Dyall is extraordinarily clever in the part of the pianist and morphinomaniac, but Mr. Dyall never appears without our desiring to see more of him. Miss Iris Hoey puts some glamour of her own into a part which, in respect of that indispensable quality, is as "naked as an ash-tree in a moon of May." Miss Hoey is playing in a quieter key, and is less restless than we have known her before. She has always to beware of a darting mind, and a swift habit of expression which often hurry her onward faster than her audience can go.

The Criterion Theatre has returned to its old traditions of light comedy in the English manner. This is a real improvement upon the recent fashion adopted at that house of producing plays from or after the French. "Our Mr. Hepplewhite" was the first good deed in a naughty world, and this has now been followed by "Lord Richard in the Pantry," a thoroughly English confection, put together by those inseparable masters of craft, Mr. Sidney Blow and Mr. Douglas Hoare.

In this play Mr. Cyril Maude and Miss Connie Ediss are continuously and wholesomely diverting in situations as innocent as Punch and as simple as the alphabet. Mr. Cyril Maude has not changed a hair's-breadth during his long absence from London. He is as active, as husky, as cheerful, as indefatigably young as ever. In the new play he has a part which puts him into exactly the kind of position he enjoys, and allows him to say just the sort of thing he likes. It would be idle here to narrate how Lord Richard comes to serve as butler in his own house, or to explain why he should be loved almost equally well by his lady and by his lady's cook. You have only to imagine how Mr. Cyril Maude would be likely to behave in such circumstances, and to be assured that Mr. Sidney Blow and Mr. Douglas Hoare have not failed to make the most of them. Miss Connie Ediss plays the cook in a broadly humorous spirit which is throughout infectious. She does everything to amuse us that a stage cook can do. She gives notice; she becomes importunately affectionate; she allows herself to be the worse (or the better) for cordial liquors; and in all these activities she knows exactly how to elicit the maximum of enjoyment. "Lord Richard in the

Pantry" seems destined to live long and to justify itself abundantly.

"Little Women" at the New Theatre gives us enough of the inimitable Louisa Alcott to be a credit to all concerned. The adapter of this household work has been unable to keep the original flavour unimpaired, but that was only to be expected. The novelist and the dramatist work in different ways to perform their wonders. Merely to submit words and scenes from a book to take their chance upon the stage is to risk incurring a change into something not necessarily rich, but almost certainly strange. In the dramatic version of "Little Women" the change is not so disconcerting as might reasonably be feared. The sweetness, the virtue, the fun, the common sense, remain. Naturally, on the stage, where progress is more deliberate and methods more emphatic, where the atmosphere of a flowing text is exchanged for the atmosphere of a marching panorama, the sweetness is sweeter, the virtue is more virtuous, the fun more obvious, and the common sense more common-place. But on the principle, so warmly approved and so universally applied by our grandmothers, that you cannot have too much of a good thing, this dramatic version easily withstands all such censure It is acted with entire devotion and remarkable skill by a clever company. Miss Joyce Carey, as Meg, is everything that John Brooke imagines her to be, and Miss Katharine Cornell, as Jo, is unforgettable in her awkward vivacity. She is almost too vitally incisive, too eloquent of feature and demonstrative of gesture, to be comfortable; but this only makes us remember her performance the more distinctly, and to record it with a grateful amazement.

Compton Collier

Miss Marie Löhr again shows us her unusual emotional powers in Mr. Hichens' play "The Voice from the Minaret," which she is producing herself at the Globe Theatre

(Centre) Emily Stevens is a clever American whose talents have full scope in "Sophie," an historic play by Philip Moeller, in which she apily plays the rôle of heroine

Billie Burke, who, to our eternal regret, has escaped overseas, is deserting the cinematograph for the legitimate stage in America this winter, and will play the principal part in Somerset Maugham's comedy, "Cæsar's Wife," which had such a well-deserved success in this country

AN INTERESTING ENTERPRISE

"Le Bourgeois Gentilhomme" was presented at the Duke of York's Theatre by the Anglo-French Society. The production was in rather too broad a vein. The company should have had more faith in the wit of Molière to make its own quiet and unassisted appeal. The assumption seems to be that a witty thing will amuse us more if it is emphasized, underlined, and illustrated with abundant action and grimace, than if it is presented simply for what it is worth. Or, perhaps, it was thought that, as Molière has failed so often to attract the London public, an attempt should be made to "ginger him up" for the occasion. But Molière must appeal as Molière; and, if his text will not prevail, no amount of ginger will mend the matter. We have no doubt that the clever producer of these French plays (whose "Malade Imaginaire" will be dealt with in the next issue of Vogue) can defend his interpretation. There is always in Molière an element of jolly buffoonery which can be exaggerated or attenuated at the will of the producer to suit his occasion. But some of us like our Molière upon the finer side, and would have even his soubrettes chasten their impertinence as far as is compatible with the general liveliness of the proceedings. The soubrette in "Le Bourgeois Gentilhomme" was played by Mlle. Dormeuil for even more than itwas worth. It happens that Mlle. Dormeuil has an inescapable vivacity which makes anything she may do upon the stage unusually prominent. This must be taken fully into account when we charge her with contributing more than her share to the broadness of this production. We are glad to record that the audience at the Duke of York's Theatre liked what they saw and heard, and that there was more in this enterprise to amuse an intelligent playgoer than in six out of seven of the ordinary entertainments of the season.

THE MERCHANT OF VENICE

"The Merchant of Venice" at the Court Theatre promises to be an even greater success than "Twelfth Night." The Shylock of M. Moscovitch is drawing all London. A second and third hearing of this performance confirms our impression that this is, perhaps, the most remarkable presentation of a character by Shakespeare of this generation. It solves, as no amount of ingenious and learned commentary has been able to solve, every problem raised in the course of three diligent centuries. We do not ask whether Shakespeare intended the Jew to be comic or tragic, the champion of an oppressed nationality or a plain villain. We are simply satisfied with the "Jew that Shakespeare drew," and there's an end of all the controversies. By turns we see the man ridiculous, malevolent, and mean, impressive, justifiable and potent, and all his qualities are realized to be part of one and the same vital and inevitable character. We have seen many clever presentations of this or that aspect of Shakespeare's characters; but this is the first time we have seen a complete conception on the modern stage.

TWO ADMIRABLE PERFORMANCES

It should be mentioned that the whole production has greatly improved since the first night. It runs more lightly and easily, and the new Bassanio, Mr. Murray Carrington, is a real asset to the company. On the first night the whole company were tired after their unfortunate detention in Manchester owing to the railway strike, and we owe an apology for at least one remark which hardly took those circumstances into account.

A further mention should be made of the admirable performance of Mr. Miles Malleson, in the part of Gobbo. Mr. Malleson has escaped his mannerisms, and presents one of Shakespeare's clowns as if he had never known what it was to be anything else but one of those quaint creatures.

MAKERS OF MODERN MUSIC

The Tendencies of Modern Opera and Wagnerian Tradition. New Productions at Covent Garden

NOW that the opera is with us again, it is a good time to find out what we really think of Opera as a work of art, to clear up our minds about it. A great many people, especially very musical people, have a strong objection to opera. They call it a hybrid art; say that those who care for music had better go to concerts, and that those who want a spectacle will do better at the Ballet. There is much to be said for this point of view, and it may be profitable to consider a little what are the general conditions under which opera makes its effect, what are its essential limits and possibilities, what is necessary and what accidental, and how it can overcome the more obvious of its limitations.

A CREDULOUS ATTITUDE

Tolstoi somewhere describes what he saw on entering the theatre during the third act of "Tristan and Isolde." He speaks of a fat man lying on a couch opening his mouth into a large square and emitting incomprehensible sounds. Of course, if every work of art was approached strictly in this fashion no æsthetic pleasure would be possible. We have to some extent to accept the primary conventions of an art as a necessary preliminary to any appreciation whatever. There must be what Coleridge calls "that willing suspension of disbelief, which is the essence of poetic faith." There is this much, though, to be said for Tolstoi's attitude to Wagner, that in opera the strain on our powers of belief is apt to be extremely severe. We are delicately adjusted in this matter of believing what we know isn't true. We can suspend our faculty for disbelieving in the case of certain kinds of improbability or impossibility, and not in the case of others. We do not feel particularly shocked when in an old play Echo answers in beautiful but quite new words to the voice that has questioned her, but it is difficult, even very difficult, to take a well-meaning and portly gentleman seriously as the pure "fool" of sixteen in "Parsifal," or to believe that he would have achieved the Grail.

Instead

Miss Sylvia Nelis has charmed all music lovers by her exquisite rendering of the cold and cynical Fairy Queen in Rimsky-Korsakoff's "Coq d'Or." In this part she wears this gorgeous dress and amazes us with the purity and flexibility of her bird-like soprano voice. She made her debut three years ago as Queen of Night in "The Magic Flute" in Sir Thomas Beecham's season at the Aldwych Theatre. She sings the "Nightingale" in the present production of Stravinsky's opera at Covent Garden

I think that the condition that we shall accept the reality of a work of art, not reject its conventions as impossibly artificial, is that there shall be a hidden logic in these conventions, that they shall be related together so inevitably that they impose themselves irresistibly as a unity. We then recognize that granted one, the others all follow of necessity, and that all the elements cohere to make up a new unity which is not merely the sum total of the parts, but something unforeseen which has come into existence, not by a mere summation, but by the vital relation of parts. We do not, of course, recognize this consciously. We only know whether we are able to accept the result or not. The simpler the material of an art is, the easier is it for the artist to produce a satisfactory unity of this kind. In a marionette play the elements are extremely simple, and a marionette play is seldom very bad. Often it doesn't go very far, but as far as it does go it is often perfect. Certain modern playwrights have tried to turn their human actors into puppets, and by a paradox, surprising only to those who have not considered the matter, the result of dehumanizing the actors is sometimes a great increase in the dramatic content and pathos of the play. I know of few things so moving and poignant as the tragedy of Petroushka. The fears and despairs of this fantastic puppet affect us as being human fears and despairs. By being divorced from any particular individual they stand in our minds for those of all humanity.

The Ballet, it is true, has a much simpler task than the Opera, and even without going so far as to make the dancers into marionettes, it still makes its figures always a little fantastic, and by removing them a little from everyday life it makes them, as it were, dream figures, and we are never oppressed by their reality. They are always, though not so avowedly as in "Petroushka," a kind of marionettes, marionettes who respond with an exquisite suppleness and perfection to their strings, and our pleasure is to watch their gesticulations as they comment on the movements of the music. In its origins Opera was bound up with Ballet, and it is at its peril that it gets very far away from Ballet. The new element introduced into Opera is the human voice; and the human voice not treated as merely an instrument, in which case it could be submitted to the same discipline as a violin;—indeed, in the Ballet "Midnight Sun" I remember it was so used. No, the singer has to be brought on to the stage alive, and not infrequently kicking. It is with this actual presence of human actor-singers that the troubles of the opera begin. Opera is inevitably a combination of things seen and things heard. The problem is to make this a real combination, a solution, a chemical compound, and not merely a mixture.

THE PERFECT OPERA

When one considers how seldom this problem has been completely solved one realizes how difficult it must be. So many people have to co-operate successfully. Even if the composer and librettist have done their part perfectly, it is by no means certain that the producer and performers will do theirs. There has, perhaps, never been a more perfect opera than "Figaro;" the music and the words are of exactly the right quality. One would have supposed it difficult to give anything but a satisfactory rendering, and yet it is seldom that it has been produced quite perfectly. If the difficulties are great with the older opera, they become insuperable with the newer. Wagner really sets an almost impossible task. It is only singers with an abnormal physical development who can stand the strain of these colossal parts. To sing through the whole of "Tristan and Isolde" is more than weak humanity should be asked, and the producer is so put to it to find singers capable of doing it at all that he has little opportunity for solving the further problems. I for one have never been able wholeheartedly to accept the poetic truth of "Tristan and Isolde." I can believe in a magic potion all right, but I can't believe that any potion, however magical, could make just that Tristan and that Isolde infinitely attractive even to one another. An ardent Wagnerian to whom I said something of this kind told me that it was impossible to do Wagner justice unless one had seen him acted at Bayreuth. He than described how he went behind the scenes at Bayreuth and saw in the Rheingold three obese German ladies swinging backwards and forwards in a painter's cradle while they sang "Weia, Waga, Woge du Welle, Walle zur Weige, Wagalaweia, Wallala, Weiala, Weia," etc., and gave themselves out to be Naiads of a kind. I did not feel at all convinced. Wagner was a vulgarian of genius, and though we can appreciate the genius, our enjoyment of it is lessened by these incredible absurdities. Only a radical change in the methods of operatic production could alter this.

The shortcomings of the operas of yesterday being so evident, we turn with interest to the opera of to-day. Puccini sets us the impossible task of taking seriously a man who sings in a rich tenor about the exact amount of whisky he will have with his soda. This was not a happy thought of Puccini's. It is the Russians from whom we have reason to expect the most. Some of their ideas

(*Continued on page 122*)

WARM LUXURIOUS FURS OF EVERY VARIETY MAKE A PADDED BARRIER AGAINST WHICH THE FREEZING COLD IS FOILED IN ITS ATTACK

Wily reynard is never more cunning than when he smokes his coat, for, as this smoked fox testifies, it is one of the most benevolent furs to wear around a slender throat. The misty tones add value to every shade of a radiant complexion and hair. Price 20 guineas

As warm as a heat wave and much more comfortable is a voluminous wrap and a big muff of kitt fox. The speckled fur has a peculiarly shining quality which shows up to its best advantage on so straight and smooth a surface. Cape, 35 guineas; muff, 10 guineas

The civet cat is evidently not the sort that walks alone, for a muff as round as a kitten accompanies a big wrap of the mottled brown and white fur. This striking skin tones delightfully with the shades of nigger and russet so much worn. Cape, 26 guineas; muff, 4½ guineas

(Left) A most fascinating effect of light and shade is managed by a mole coney wrap that arranges its skins so as to show dark against the light. The shape falls into two deep points which give the feeling of a shawl, and the collar rolls over. 38 guineas

The softest company of little mole-coneys must have banded themselves together to form the straight cape-like stole, in order to show off on some lovely shoulder. The joining of the skins gives a striped appearance that is most effective, finished with three fur buttons. 33 guineas

OME NEW SCHEMES FOR MODERN DECORATION

oman and Her New Ideas

Are Reflected in The Fur-

nishings of Her House

This little bo regard for th ties of boys' fort, and co fine serge c blue, rose white line The pri old c

IT has been said that you can learn more about a nation's character by studying one woman than twenty historians, and, since the last five years have been so full of the deeds, ideas, and thoughts that make history, feminine revelations should be doubly interesting just now. The representative Englishwoman of to-day is well worth studying, both at home or abroad, at work or at play. In the general kaleidoscope it is she, perhaps, who has changed the most, and if she can afford to indulge her fancies and decorate herself and her house as she wishes, her life is by no means a drab affair.

A woman's rooms nowadays should be as distinctive as her clothes. They must have originality, character, and charm; and so she takes her own ideas, her passion for certain colours, her inclination towards a certain kind of chair or couch, her dependence on certain lighting effects, to an artist in house decoration, and he, for it is generally a man, creates for her the setting that her modern, complex, colour-loving nature needs.

Since it is an economic fact that a supply always succeeds a demand, we have specialists in modern decoration springing up to supply designs, and colourings, and fabrics, as modern and as decorative as it is possible to imagine.

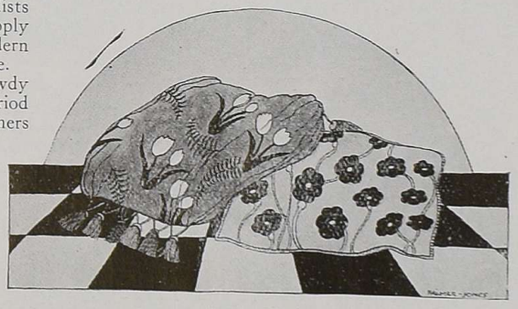
Rooms that once were frankly dowdy are amazingly transformed. Even the period room has been superseded. The manners and customs of the rather informal world of to-day are scarcely appropriate to the stately splendour of the Renaissance hangings and paintings, nor to the austerity of Jacobean oak, or even the preciousness, the suggestion of dignified flippancy that is conveyed by the gilt and pale brocades of Louis XV furniture. And if each age has expressed itself quite decidedly and recognizably, surely we, who live in the most consciously inventive of all eras, can create our own environment. A period room is as impersonal as a fancy dress, and above everything we are individualists, and our aim is self-expression.

And this we certainly achieve. If we express ourselves in the music and dancing we favour, in our clothes and pictures, how much more so do we express ourselves in our houses. We are no longer inarticulate. Perhaps we express even more than we mean, are a little lacking in reticence, a trifle indiscreet: but then we are interesting. And the art of decoration resembles the art of conversation in that its successful exponent must arrest attention even if he has recourse to exaggeration.

Gone are the pastel shades dear to the soul of the æsthete, and in their place we have some of the rather brazen colours of the Victorians, puce and magenta, crude blues and grassy greens.

A clever woman, though she occupies the centre front of her own particular setting, thoroughly understands the importance of backgrounds. Happy is she who has discovered a wall-paper on which nonchalant white foliage, with dashes of black and vivid blue, strays over a ground of delicate grey

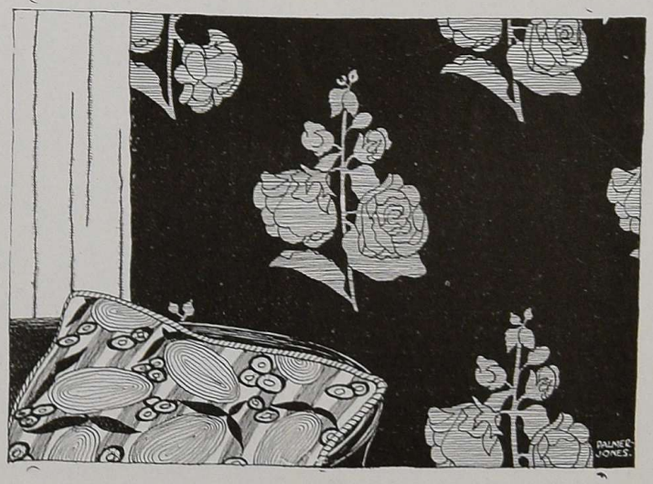
BOULESTIN AND LOWE

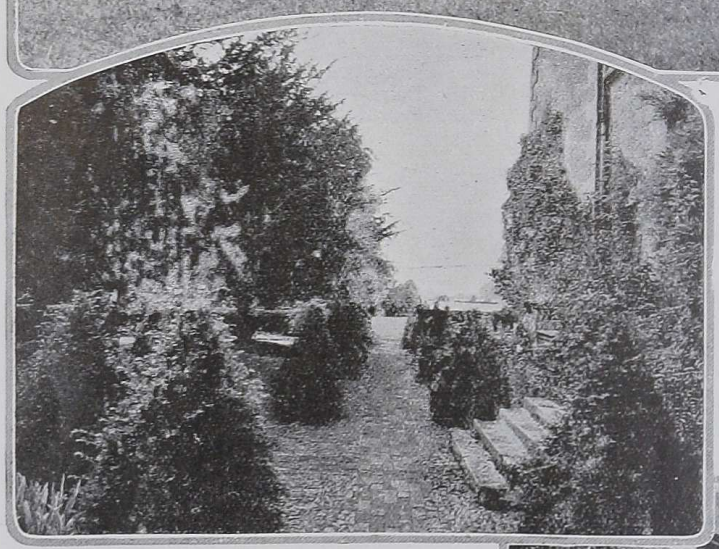


A cushion in many colours, and one with white tulips and indigo leaves on a blue ground

Black glass flowers stand in an orange vase by a window with the cream linen curtain patterned in black

A wall-paper with gold roses on a black ground contrasts a peach-coloured and embroidered cushion





This charming old house, set back from the road and guarded by its two dragons, lies on the borders of Berkshire and Oxfordshire, between Wallington and Wallingford. It is surrounded by trees, the green depths of which make a perfect setting to the old house, which was originally built by Inigo Jones, about 1670. Another story was added towards the end of the eighteenth century, when the house was redecorated. The square-paned windows, severely and evenly spaced, contribute to the perfect proportions which distinguish the whole

NEWINGTON HOUSE, OXFORDSHIRE, THE SEVENTEENTH-CENTURY RESIDENCE OF MISS ETHEL SANDS

Every one will admit the charms of sincerity, but who will deny that artificiality may delight us too, even in nature. The wilderness garden appeals to every one, but this hedge of clipped yew trees has a distinct and sophisticated charm which is quite irresistible. Like sentinels, the little dark shrubs border the red brick and cobbled path, and one can almost hear the bees buzzing lazily in and out. The walls of the house are clothed with jasmine, and shallow stone steps lead up to a door opening into a corridor which runs the length of the house

The terrace, suggested by a design of Lenôtre, the famous French architect who created the gardens at Versailles, was only added ten years ago. Lenôtre's plans were most skilfully adapted, the arrangements falling in most successfully with the architecture and character of the house. The carefully chosen stone has now merged its identity with the rest, making a perfect whole. There is a very delightful view from this terrace towards the Berkshire Downs

DECORATIVE AND USEFUL GIFTS SHOULD FIND UNIVERSAL FAVOUR WITH THE MATRON

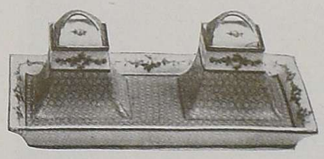
Every woman loves a basket, and this one is gold with clumps of gay flowers, threaded with ribbon, £1 1s.

A beautifully deceitful vase of black and gold lacquer is really fitted for electric light, not flowers. Price 42s.

Tempting to give and delightful to receive are a handsome red lacquer cabinet, £12 12s. and a Persian bowl, £2 2s.

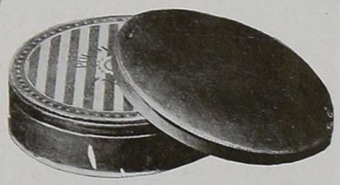
This beaded bag is in rich tawny colours, with a demi-blond frame, and hides a mirror inside. Price £6 15s.

This softest of feather fans tones charmingly with old lace, and can be had in pink or any other colour, £3 13s.6d



(Right) No pen could resist this blue minton inkstand with its rosebud pattern. Price £3 4s.

The Japanese ivory figure on the handle of this umbrella brings luck. Price £6 12s.



A useful bag of crocodile grain velvet hide is fitted with a purse, note-case, and a mirror. Price £3 15s.

(Left) A dainty little box of Poudre Nilde (3s.) has a silver case in which to hide. Price £1 19s. 6d.

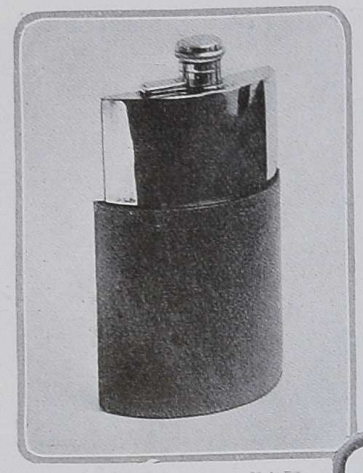
How to obtain any of these articles, see page 104

Suggestive of langorous evenings is an Egyptian scarf jumper, of flame colour brilliantly embroidered in a silver pattern. Price £3 13s. 6d.

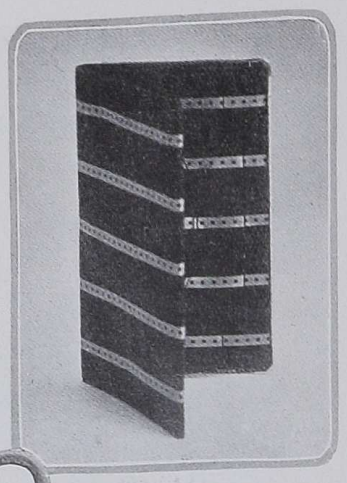
A delightful scarf wrap for shoulders which are sensitive to winter chills, is made of crêpe and has an attractive yellow tinsel border. Price £5 5s.

Happy reminders of cosy "five o'clock" hours are a jade green, black and gold brocaded tea cosy, £3 7s. 6d.; and a comfortable black lacquer tea tray. Price £1 8s. 6d.

A folding photo-frame, as charming as it is discreet, of engine-turned silver, is suited to a masculine pocket. £4 10s.



The driest country would find it hard to resist a silver-plated flask in a pigskin case, £1 10s.



A letter-case is a wise precaution, especially one of striped black and grey silk, silver edged, £3 3s.

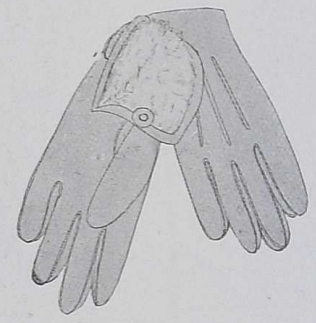
This most elegant cigarette-case is made of finely-marked tortoiseshell, and would add to the flavour of any cigarette, £4 4s.

CHARMING GIFTS TO PLEASE MANY MASCULINE TASTES

Two, supposing they were the right two, could easily shelter under this umbrella, with its crook malacca handle, £2 7s. 6d.

How to obtain any of these articles, see page 104.

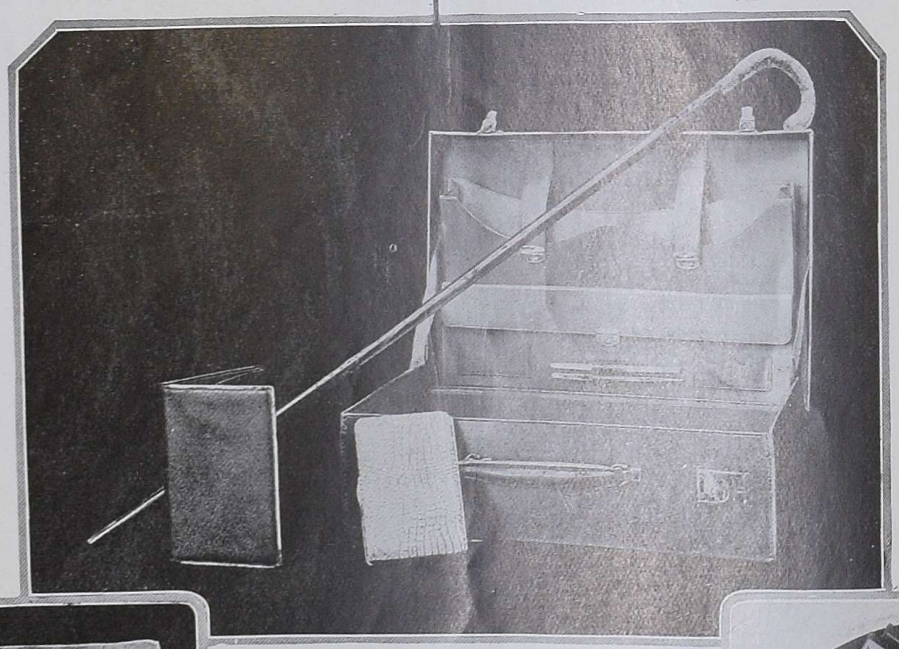
A DIFFICULT CHOICE OF GIFTS MADE VERY EASY



(Right) Calculated to keep the hands warm, whatever the weather, is a pair of English cape gloves lined with lamb. 22s. 6d.

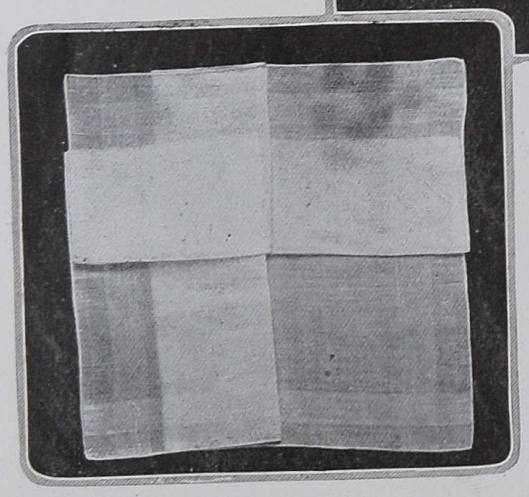
(Left) When in doubt a pair of English cape gloves warmly lined with soft fleecy wool is always a welcome gift, 19s. 6d.

A walking-stick becomes a cherished possession when it has the additional charm of a shagreen top. Price £2 18s.



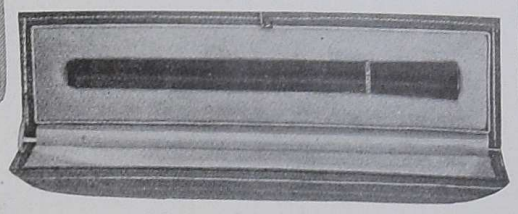
A quartet of charming gifts to bring blessing on the giver consists of a useful and handsome fitted case (£5 15s.); a stick with a beautiful curved handle (£4 3s. 6d); a leather letter-case (£2 17s. 6d.); and a cigar-case to hold the most opulent cigar (£1 19s. 6d.)

Not only its elegance, but also its smooth comfort proclaims the qualities of a walking-stick with a tortoiseshell knob, £14 10s.



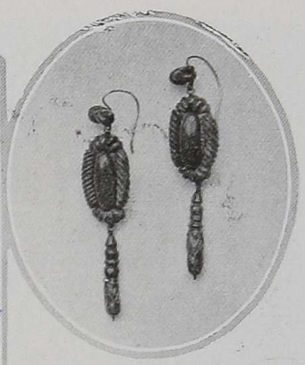
The most fastidious of men would be pleased with these fine white handkerchiefs, £3 1s. 9d. per doz.

This most desirable cigarette-holder of tortoiseshell is decorated with one little ring of diamonds, £16 10s.



A Bridge set ready to insure a good rubber is made of leather and holds two packets of cards. Price 17s.

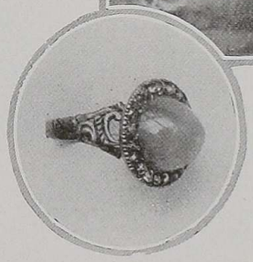
A pair of amethyst and gold ear-rings hang their purple drops against pearly white skins, £1



Carved coral ear-rings dangle bright colour, which adds to the beauty of dainty ears. Price 15s.

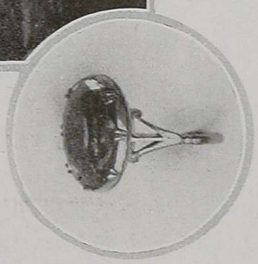
A gold and enamel bell, set with pearls, rings a joyous peal and hangs from a chain bracelet. Price £15

Circular links in gold and enamel make a bracelet from which hangs a gold and enamel joy-bell. Price £16



A star sapphire ring is very handsomely set in brilliants, £24

Beauty has a choice of beautiful fans; soft grey-blue ostrich feathers, 3 gns; peacock on tortoiseshell, from 8 gns.; silk and net on carved horn sticks, 7 gns. The diamond bandeau is adaptable, £270; diamond necklace with detachable portion to form a bracelet, £1,450; ebony and diamond bangle, £155; a narrow diamond ring, £235; diamond and emerald brooch, £1,150; marquise diamond ring, £795

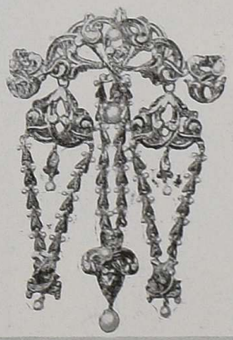


The rich colour of amethyst glows from this ring. Price £6

TREASURES FROM THE MAGIC CAVE OF ALADDIN

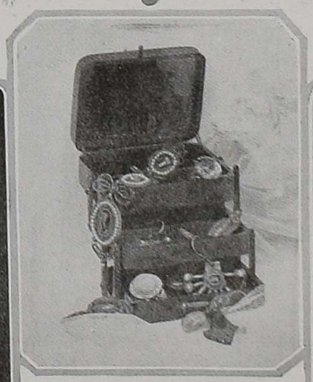
LOVELY JEWELS BROUGHT FROM FAR DISTANT LANDS

These curious old Indian gold ear-rings are set with pearls. Price £6



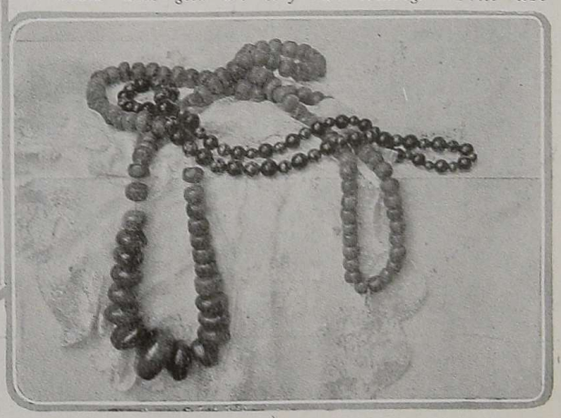
(Left) An antique pearl brooch, set in green and red enamel, costs £25

White coral makes a charming necklace, £2 10s.; ivory bracelets are curiously inlaid with gold and silver, and will slip softly up and down a beautiful arm, £2 15s. each

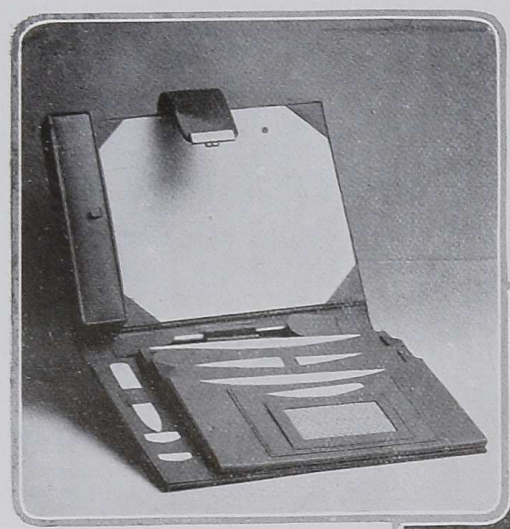


Blond tortoiseshell Japanese jewel box £5 10s.; filigree and pearl ear-rings, £6

Two yards of lovely great lumps of cloudy amber make a wonderful antique necklace. Price £42. Tortoiseshell beads inlaid with gold are very rich looking. Price £10



GIFTS WHICH HELP THE DEBUTANTE TO ENJOY HER GAY AND FLYING HOURS



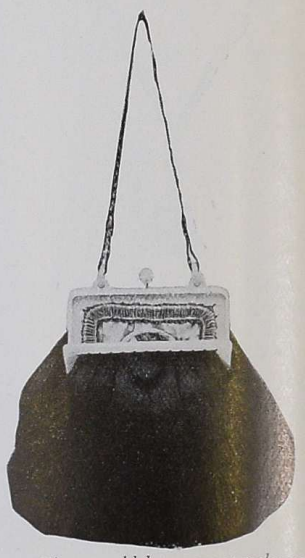
Even the most indifferent letter-writer might be persuaded to send a line were she given this blue morocco writing-case with everything to hand. Price £3 2s. 6d.

For those who believe in the justice of "Sweets to the Sweet," there is a big lacquer box of tempting chocolates arranged like fair maids, all in a row. Price £2 15s.

A small hand-bag made of brocade, and to be had in every colour, is beautifully adapted to carry gay little vanities and luxurious necessities. £1 9s. 6d.

For those charming négligée hours when youth stops to take breath, comes a rose crêpe jersey jacket trimmed with swansdown Price £6 5s.

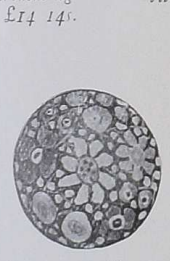
(Centre) Sweet and twenty is the age that will welcome a deep rose velvet dressing gown warm with soft swansdown trimming. Price £14 14s.



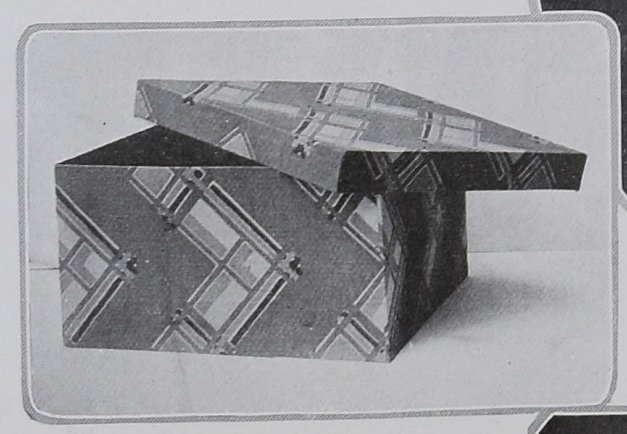
There could be no more welcome gift than a black silk bag elegantly mounted in cream ivory and lined with black and white silk to tone. Price £4 17s. 6d.

To add a sweet-scented softness to youthful cheeks is the happy privilege of a pair of dainty Powdrettes, one to carry in a hand-bag (2s. 6d.) and a larger size for the boudoir (3s. 6d.)

(Below) The most engaging ornament for a youthful head is a snood of gold braid set with tiny flowers in gay colours. Price 16s. 9d.

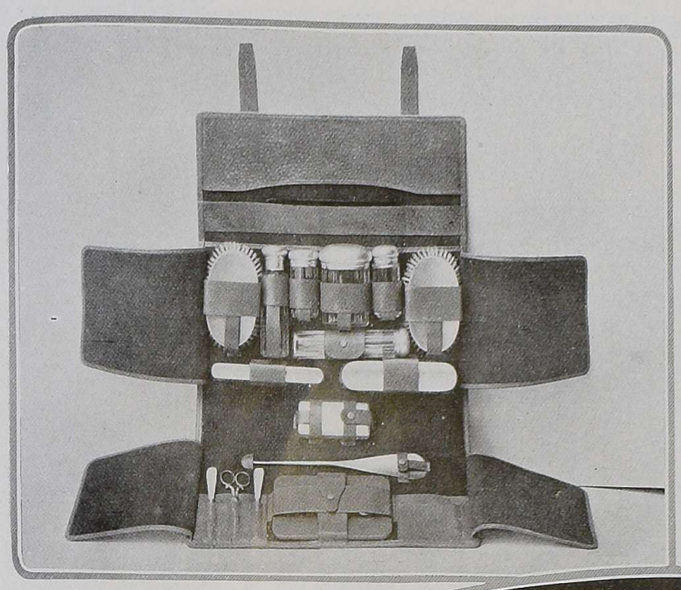


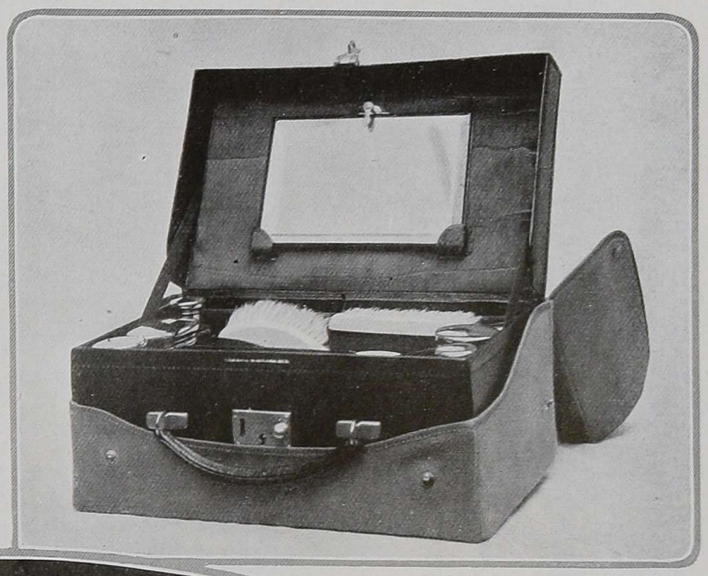
Ready to add a further bright spot of colour on youth's horizon are these amusing brooches with hand-painted flowers in cheerful colours. Prices 8s. 11d., 15s. 6d. Other sizes 5s. 11d. and 11s. 6d.



The luxurious hats of to-day are as fastidious as their dainty wearers, and would scorn to be put away in anything less decorative than a gaily-coloured cretonne covered box. Price 18s. 6d.

To satisfy each personal whim is the sweet task of these varied perfumes. Mystérieuse (top) 17s. 6d. to 60s. Left to right—Sérénade, 10s. to 30s.; Chaminade, 10s. to 120s.; Triomphe, 30s.

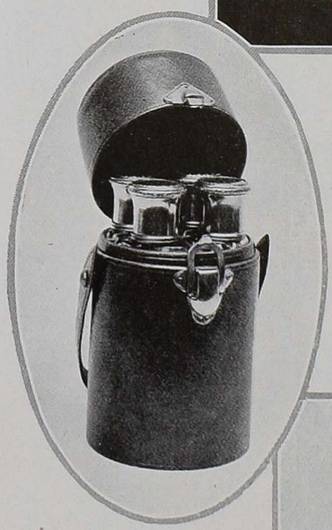




Like the proverbial rolling stone this roll-up case, made for voyages by land and sea, will travel very far and very smoothly, providing much comfort by the way. Price £4 15s

A fitted motor bag with all the necessary toilet accessories of gilt, helps the motorist to rise superior to any little delay that may happen on the journey. Price £26

How to obtain any of these articles see page 104

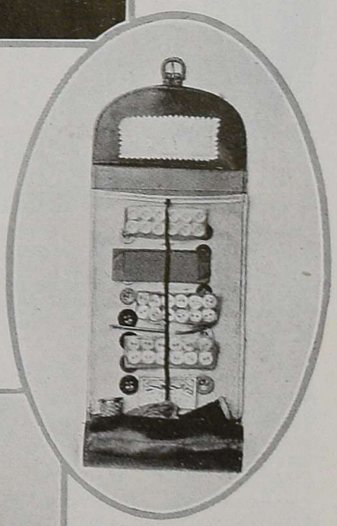


Every man that travels needs a collar box (11s. 6d.), a wrist-watch (£3 7s. 6d.), an umbrella (£1 15s.), and a handy flask (£2 12s. 6d.)

The modern traveller likes to carry all comfort compressed, and a fitted dressing-case (£32) makes a special effort to gratify this wish

A motor companion that never becomes a bore is made of grey morocco with grey blue enamel fittings, £57 10s.

All good cars are superstitious, and this gay little mascot is bound to bring the best of luck to all who trust it. Price £5



A desirable case thoughtfully provides four bottles with gilt tops and discreetly hides them under a cerise cover. £8 8s.

There are moments when a housewife provides all a man needs, and this neat little case is full of comfort. Price 6s. 11d.

A TRAVELLER'S NEEDS MOST HAPPILY MET

CHRISTMAS GIFTS TO TAKE ABROAD

CRYSTAL AND GLASS COMPETE WITH TORTOISESHELL AND IVORY FOR THE HONOUR OF ADORNING A DRESSING TABLE

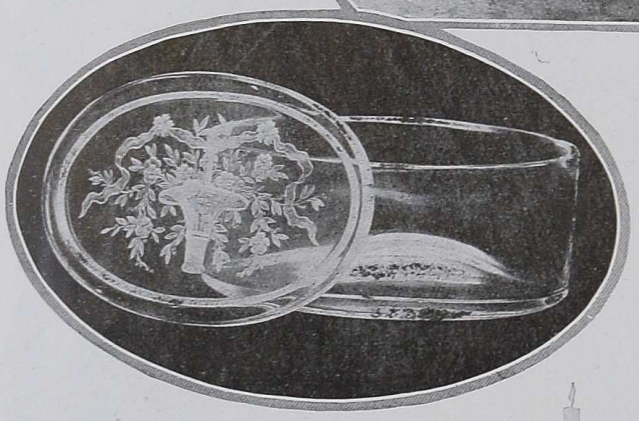
A small decanter in cut-glass of excellent quality is a truly original receptacle for eau-de-cologne or lavender water, £2 5s.

The lady sitting so pensively gazing at her own reflection is wondering whether it is really necessary to proceed to her toilet, as she is already so charmingly dressed. Mirror in tortoiseshell frame, £8 15s.; boudoir jacket, £6 5s.; princess petticoat, £8 8s.; lace cap in her hand, £2 2s.

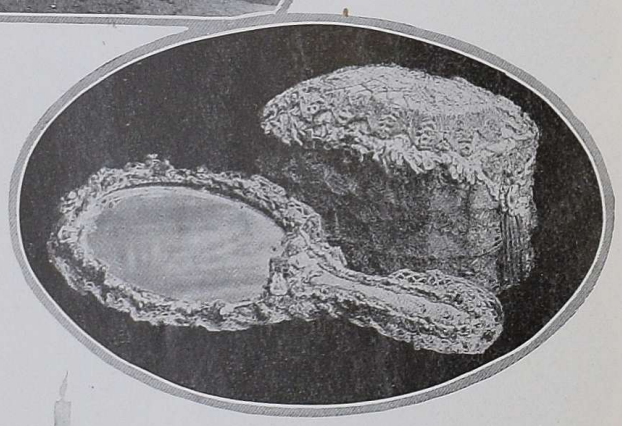
To give her room the faint hint of some subtle fragrance, present her with an English cut-glass vaporizer. Price £1 7s. 6d.

A blue lusterine bowl with a gold snake pattern will be a lovely home for powder. Price £1 8s.

A china powder-bowl will please the woman who loves the effect of black and white. Price £1 4s. 6d.

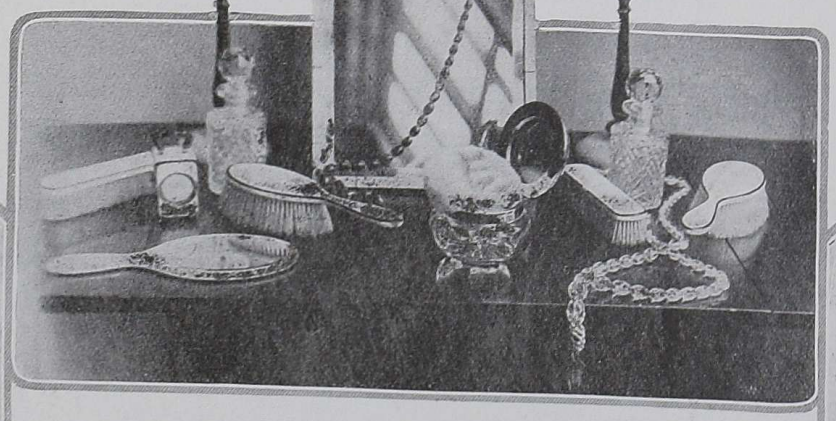


For the woman whose taste is described as precious, a crystal box like this to hold her jewellery will be an ever abiding joy. Price £5 5s.



A pin-cushion is of gold lace, with chenille flowers. The hand-glass is trimmed with ribbon roses. Cushion, £1 1s.; mirror, £1 5s. 6d.

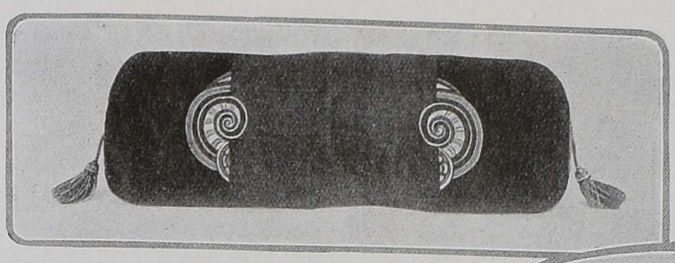
Delicate powder is such a necessity of life that it is given most unexpected homes. This gay-coloured dome discloses some. Price 10s. 6d.



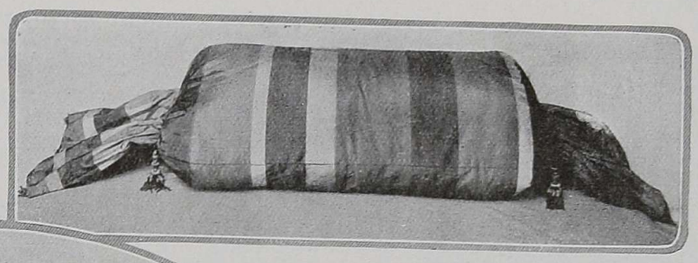
No woman could fail to make herself look beautiful with all these charming dressing-table accessories. There is a toilet set in ivory inlaid with tortoiseshell. Price, complete £45 13s. 6d.; glass powder-bowl with a silver lid, £3 10s.; and a string of crystal beads to wear, £44 10s.

Tortoiseshell has a charm that never fails, and this box will hold any small fragile trifles that are wanted near at hand. Price £4 9s. 6d.

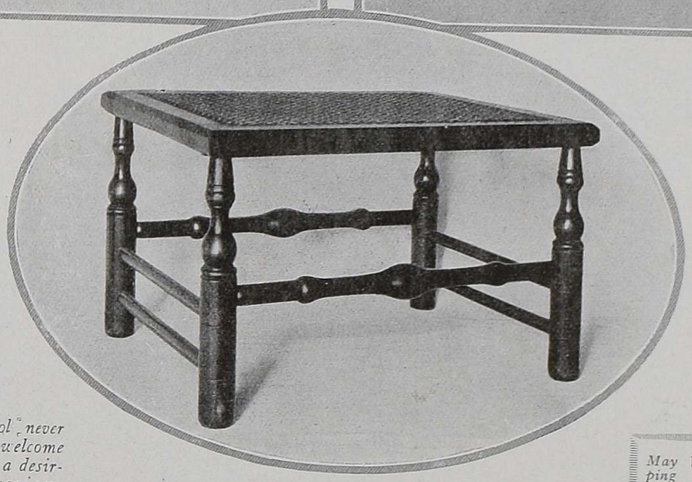
May Vogue Shopping Service do your Christmas Shopping for you?



A sumptuous bolster cushion for a sofa is decorated with a scroll design and finished with tassels. Price £6 6s.



The cushions of a room are its colour accents. This one is effectively striped in different colours. Price £3 10s. 6d.



An oak stool never fails to find a welcome home, and is a desirable possession. Price £1 18s. 6d.

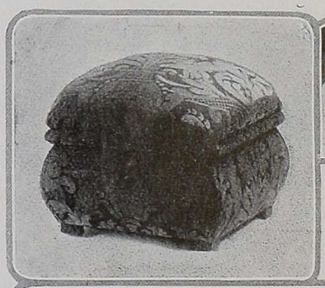
May Vogue Shopping Service do your Christmas Shopping for you?

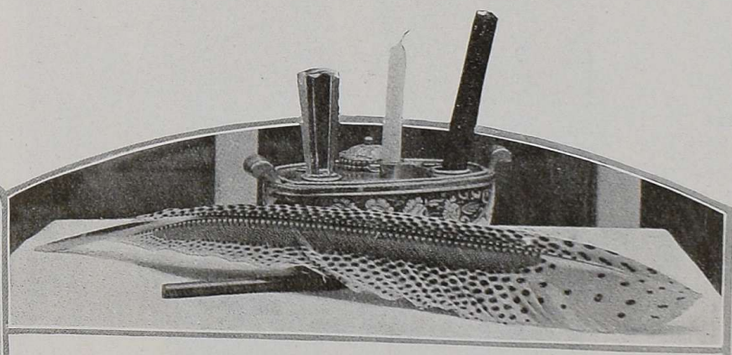
BRILLIANT COLOUR AND LOVELY FABRICS

HAVE CONSPIRED TO BEAUTIFY OUR HOMES

A small lamp for a table is in mahogany. Price £2 17s. 6d., and a bright-coloured shade of modern design is £2 5s.

A tall standard lamp of gold-painted wood has a brilliant Chinese green shade with a glittering gold fringe, £20

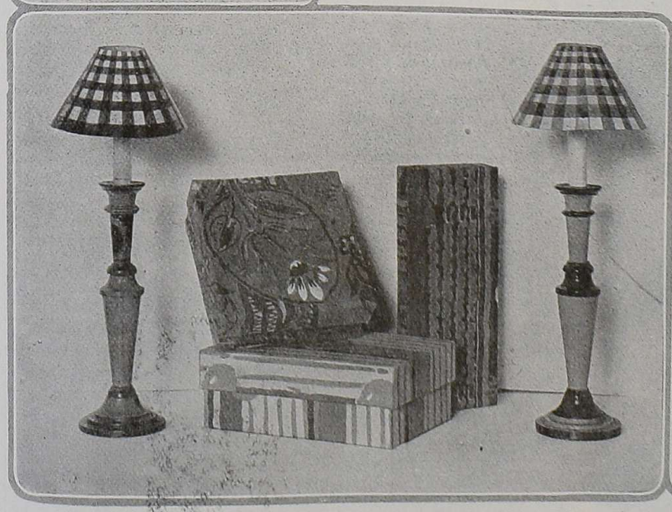




An amusing pouffe opens and is an unexpected receptacle for various trifles, 6s. 6d.

A porcelain inkstand is fitted with everything that the most exacting letter-writer could desire, even a feathered pen. Price £5

A brass jar that comes all the way from Benares gleams with gold lights, £1 5s.



To be gay is the present prime necessity of life, and cretonne-covered boxes fulfil this, and are incidentally useful; prices 4s. 11d. and 5s. 11d. Candlesticks of bright coloured wood are £1 5s. Candle shades which are vividly checked may be had in many different colourings. Price 11s. 10d. per pair

The charming mirror with a picture above is £1 16s. 6d., a cushion with yellow, black, and green stripes is 13s. 6d. Lamp and shade, £2 2s. Pouffe covered with a check cretonne, 10s. 6d. Cushion appliqued in colours, £1 5s. 6d., and a four-sided oblong cushion of different coloured poplins, 18s. 6d.

FOR THE BOUDOIR, COLOUR, COMFORT, AND BEAUTY ADD TO THE LAZY PLEASURE OF IDLE HOURS

Brown-tooled leather decorated with birds and red cherries makes a delightful blotter with pockets. Price £4 4s.

A bright blue work-bag is surrounded by fluttering ribbons of every shade stolen from a village maypole, £8 8s.

(Right) A fitting frame for beauty is a circular mirror of black wood which supports a wreath of gay coloured plaster flowers. Price £4 18s. 6d.

(Left) Beauty remembers comfort in bootees made of white brocade and fur, £2 5s.; also grey suède mocassins edged with soft grey fur. Price £2 5s.

A gold basket with a clump of flowers on the lid is a gay home for modern needlework. The price is £3 13s. 6d.

Brown wicker work is lined with brightly printed shantung to make a work-basket. The price is £1 12s. 6d.

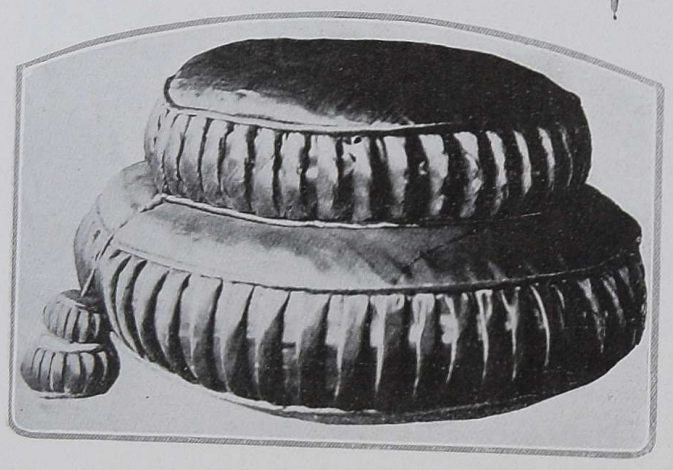
A pair of interesting Indian candlesticks have twisted stems, and are a charming red colour. Price 15s. the pair.

(Above) One must consider one's boudoir in one's tea-gown, and deep orange chiffon velvet does so with happy results, £10 10s. 6d. Net and gold cap. Price £2 2s.

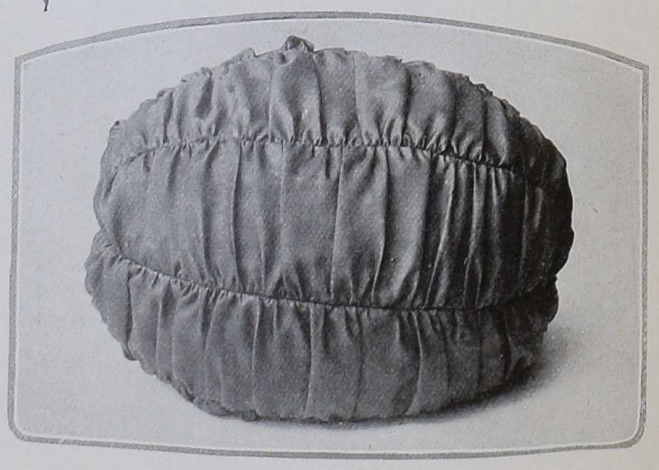
(Left) The mood of a boudoir is very dependent on its lighting, and a rose-coloured lamp which is trimmed with beads shines softly and soothingly. Price £9 19s. 6d.

Delightful things come to us from India and among them these candlesticks which make a pleasant spot of colour, 15s. pair

A boudoir is quite incomplete without a large cushion on the floor, and this one gleams with gold tissue. Price £23



A charming little cushion is melon-shaped, and is made of rose silk gathered in Victorian fashion. Price £1 5s.



Some charming glass is puce-colour. A Toad water-jug, 47s. 6d.; goblet, 6s. 9d.; tumbler, 3s. 6d.; decanter, 27s. 6d.

A Staffordshire china double tea-se looks delightful with its gay colours on a black lacquer tray, £3 12s. 6d.

When flowers are scarce in winter why not replace them by this natural-looking fuchsia? Price £1 19s. 6d.

(Above) A screen, £120; chair (set of five), £375; teacloth, 75s., and a footstool, £3 10s., will aid the hostess who loves beauty in her room

This imitation orange-tree is so like the real thing that it almost deceives one into picking the fruit. 10s. 6d.

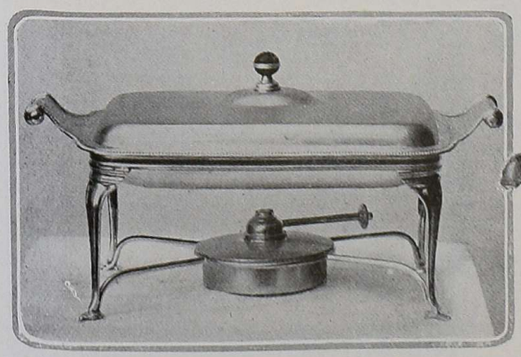
A silver ink-pot is a pleasant necessity for the visitors' writing-table. Price £6 5s.

A silver muffin-dish has a old-world feeling, and is always a desirable acquisition, £15

This mahogany table can be used for a variety of purposes, but it is primarily intended for after-dinner coffee. Price £8 17s. 6d.

DECORATIVE AND PRACTICAL GIFTS FOR THE HOSTESS WILL SHOW HOW HER KINDNESS IS APPRECIATED BY HER GUESTS

For the lazy who dislike punctuality, particularly morning punctuality, there is a silver breakfast-dish. Price £31 10s.



A white and green after-dinner coffee-cup blooms on each section of an eight-petalled china tray, £9 0s.

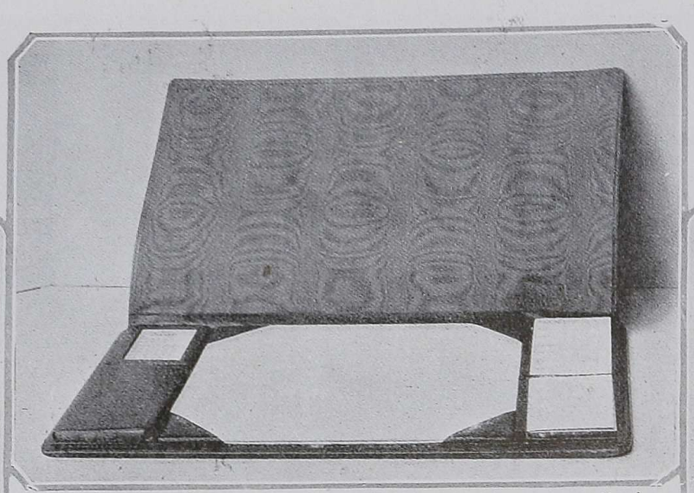
May Vogue Shopping Service do your Christmas Shopping for you?

MELLOWED AGE VALUES

BEAUTY COMBINING COMFORT

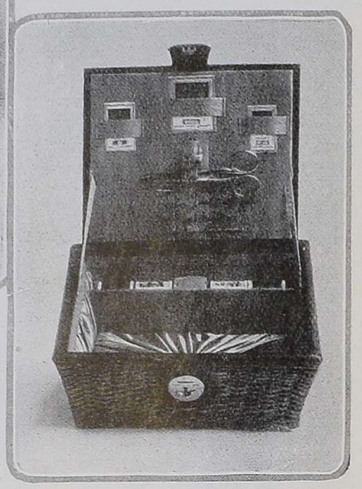
DAINTY GIFTS TO MEET THE DEMANDS OF THE SEASON

A cushion often prevents fatigue, and this comfortable air pillow is strongly entrenched in a leather case. Price 7s. 11d.



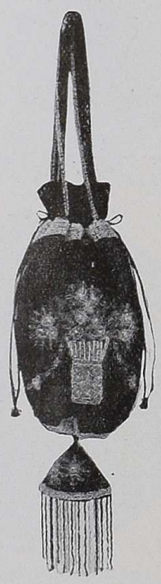
It is cosy to write before the fire, and this writing-pad of dark blue roan, size 20 by 12 in., is made especially for that purpose. Price £2 2s.

(Below) Charming antique gifts for some charming old lady are a gate-legged table, £8 15s.; a footstool, £20; and a comfortable chair, £28 10s.



Fit for the dainty work of fragile fingers is a work-basket made of purple leather and lined with purple silk. Price £3

Richly coloured shot silk adorned with gold braid and tassel makes this work bag. Price £3 3s.



A deep-blue bead bag is decorated with a gay basket of flowers to amuse the carrier. Price £5 5s.

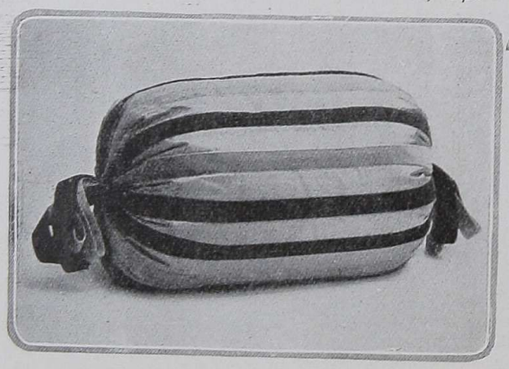
To give a charming note of colour to some pretty table there is an orange lustre candlestick, 14s.

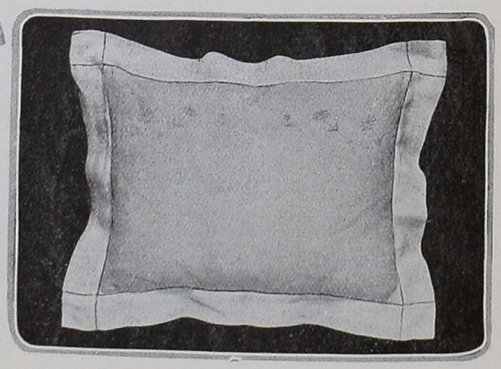
A cosy pair of fur shoes, lined with yellow teddy-bear wool, has yellow beads in front, £3 13s.6d.

Full of kind intentions a bolster cushion has coloured stripes of velvet ribbon on gold. Price £3 19s. 6d.

Pink is becoming to soft faded cheeks, and a pink silk cushion has a muslin cover. Price £1 18s. 6d.

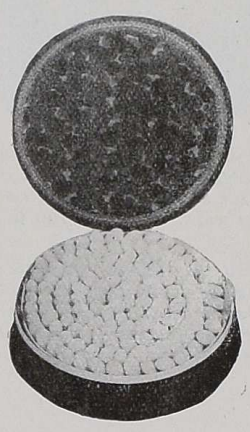
For cold nights and mornings what could be more comfortable than a wadded rose-coloured jacket with fresh muslin collar and cuffs? £2 19s. 6d.



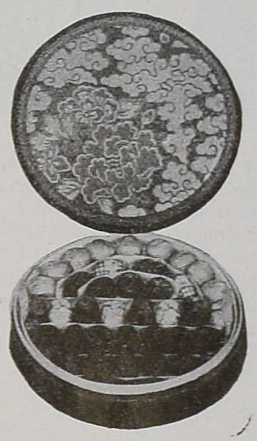


May Vogue Shopping Service do your Christmas Shopping for you?

Pink and white almonds look immensely inviting in a large round box with a velvet covered lid. Price £2 8s.



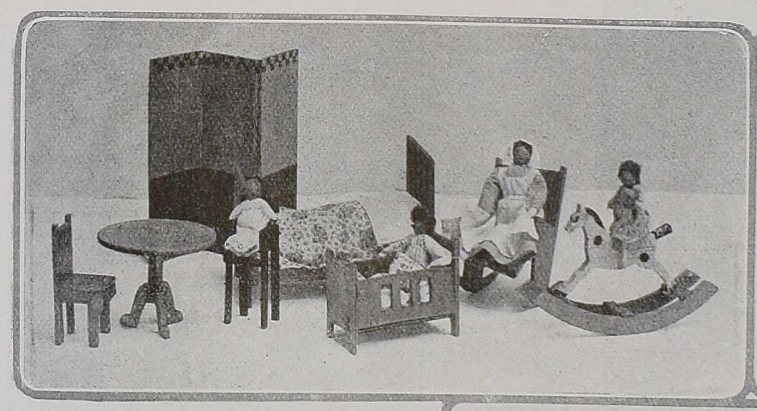
Brocade makes a box of lovely chocolates as pleasant to the eye as the contents are to youthful tastes. Price £3 14s.



A child will play happily with a horse: price 42s. 6d.; a gaily decorated wooden elephant, 14s.; a goose on wheels, 15s., and a cock, 5s.

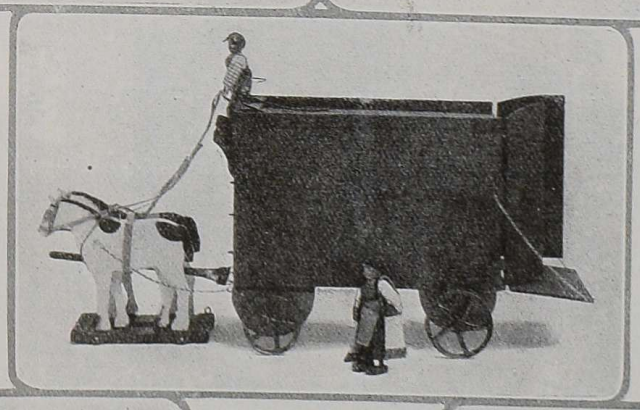
This is a talented Dutch monkey; he can work his little cart all round the room. Being Dutch he is, of course, made of wood. Price 19s. 6d.

TOYS OF GAY COLOUR AND MOST AMUSING DESIGN WILL ADD TO THE EXCITEMENT OF CHRISTMAS FOR MANY SMALL LUCKY NURSERY INHABITANTS



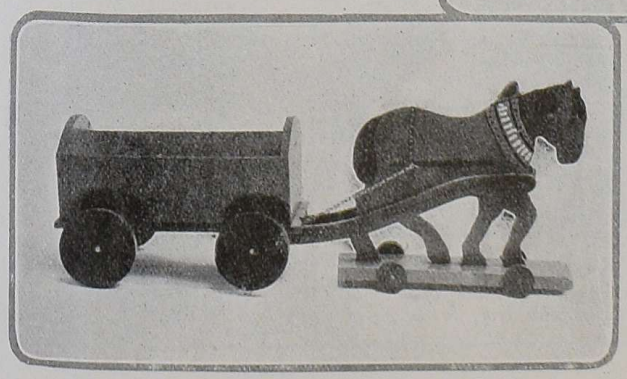
A real nursery with a real nanny, two children, and a baby, will rejoice any child's heart, particularly when she sees how delightful is the accompanying furniture. Price 16s. 6d.

Miss Jessica Proudfoot conducts a school of three scholars and is the real old-fashioned school marm, over whom the nursery will take great delight in tyrannizing. Price 13s. 6d.

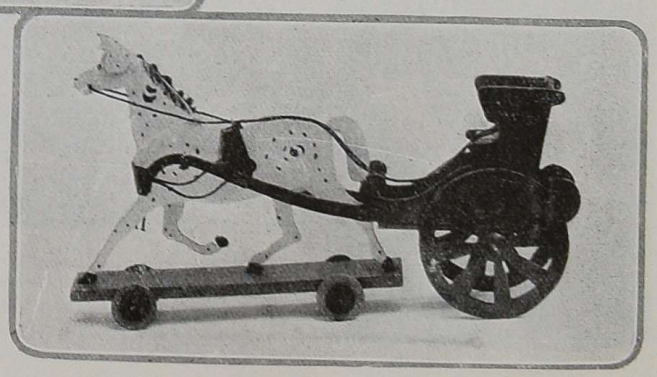


If you want to delight a boy who knows how country things really ought to look, give him this cart with a horse that seems capable of pulling even the heaviest load. Price 15s. 9d.

A mail van drawn by an imposing white horse will deliver any number of exciting parcels and letters, and greatly facilitate communication in upstairs regions on a wet day. Price £1 9s. 6d.

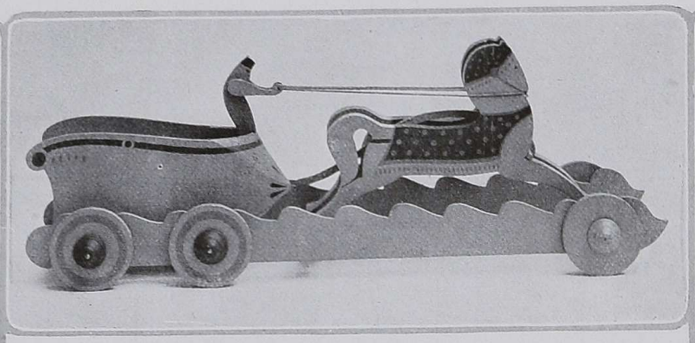


Proudfoot Bros. removal van is driven by William and Joseph Proudfoot. £2 10s.



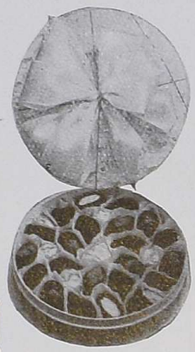
May Vogue Shopping Service do your Christmas Shopping for you?

A child will look as if she had just run out of one of Hans Anderson's stories in a warm woollen frock brilliantly embroidered in coloured wools. £2 5s.



A triumphal chariot, with a most dashing pair of horses which will gallop wildly round the nursery floor, is smartly painted grey and mauve, £2 19s.6d.

A sprite will dance like a real fairy in this daintiest white net frock which is over pink silk and has a pink sash run through the waist. Price £1 19s. 6d.



(Right) Chocolates are always acceptable, however they are dressed, but they certainly do add to their insidious attraction when they arrive in a large coloured box, bound with gay ribbon. 12s.6d.

(Left) A child might dream of a wicker basket brimful of chocolates, but will hardly dare hope ever to see one. It has come true here, however, wearing a gay ribbon and bow. Price £1 13s.

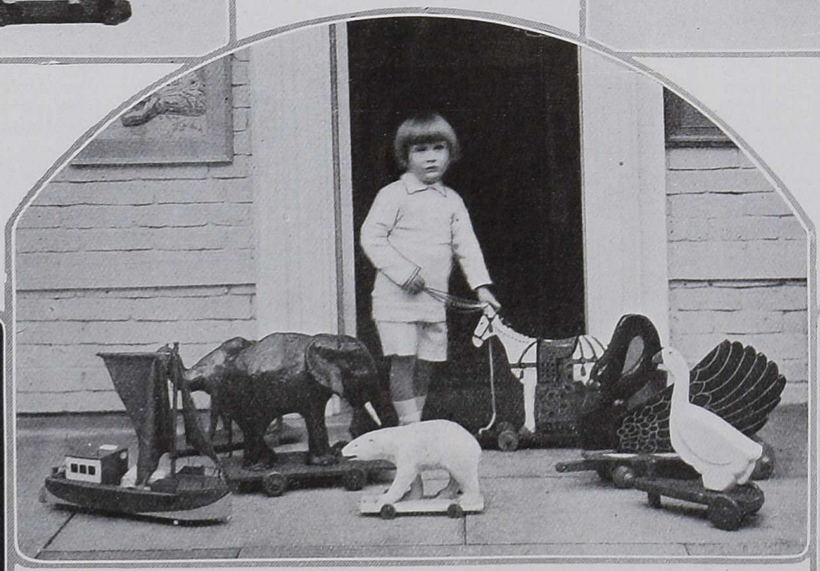
WHETHER BOY OR GIRL, NOTHING THAT WILL FILL A CHILD WITH SPEECHLESS JOY AND CONTENT IS FORGOTTEN BY INGENIOUS MINDS

What to do when it pours with rain is really the most important question in a nursery, but it is a question that will not even arise in a nursery possessing a Punch and Judy Show. 10s.6d.

An attractive Irish car in vivid colours is driven by a real Irish paddy and costs only 8s. 6d.

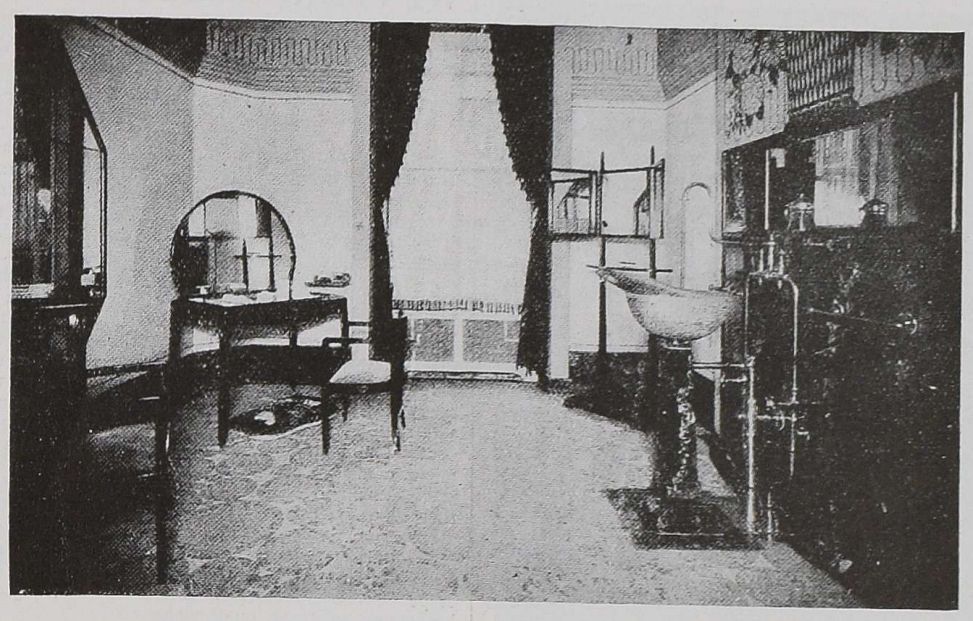
Dolls' tea-parties are the rage, so a tiny tea-set will be welcomed by the nursery hostess, 5s. 6d.

A white woolly dog with brown markings is called Beauty, and wears a red ribbon, Price 18s.0d.



This boy won't mind if it really snows ink, with a wooden horse, 12s. 6d.; a barge, with bright-coloured sails, 30s.; a chariot in the shape of a swan, £2 5s.; an elephant, 19s. 6d.; and a white polar bear, 8s. 6d.

A red and green parrot is very smart in a white Eton collar and a puppy-dog tie. Price 8s. 11d.



LA MAISON DESFOSSE

dans l'agencement de ses salons de coiffure, a atteint des résultats rarement obtenus. Elle a réuni les appareils les plus modernes aux conditions d'hygiène le plus absolu dans un cadre décoré et meublé avec un goût sobre tel que chacun puisse s'y sentir à l'aise.

LES ONDULATIONS INDÉFRISABLES
(Permanent Hair Waving)
d'après le procédé EUGÈNE de Londres
sont exécutées dans la Maison Desfosse par Monsieur Massé.

COIFFURE, POSTICHES, MANUCURE, SOINS DE BEAUTÉ AVEC LES MERVEILLEUX PRODUITS "FASCELIS," ARTICLES DE TOILETTE, PARFUMERIE DE LUXE, ETC.

265 Rue Saint-Honoré, Paris
Téléphone : Central 61-42

Soins du Visage

Entretien de la Chevelure

CRÈME ROYALE du Dr. Chardin

Approuvée par l'Académie de Médecine.

Composée exclusivement de substances végétales ; ne contient ni bismuth, ni oxyde de zinc, qui altèrent le velouté de la peau et la rident en peu de temps. Elle constitue, au contraire, un anti-rides puissant car elle nourrit l'épiderme, le reconstitue peu à peu et fait rapidement disparaître les boutons, les gerçures, le hâle et toutes les impuretés de la peau.

SOUPLINE NICOLAS

Extrait de pétrole : nourrit les cheveux, les rend souples et brillants sans les graisser. Conserve à la chevelure tout son soyeux, facilite la coiffure et les ondulations. Remède excellent contre les pellicules et toutes les impuretés du cuir chevelu. Produit inaltérable, se conserve indéfiniment.

POUDRE ORIENTALE

Reine des Poudres de Riz.

Poudre composée exclusivement de fleur extra, garantie exempte de toute substance nocive : bismuth, oxyde de zinc, etc.

Délicieusement parfumée, la POUDRE ORIENTALE donne à la peau, grace à sa très grande finesse et à sa parfaite adhérence, un merveilleux velouté.

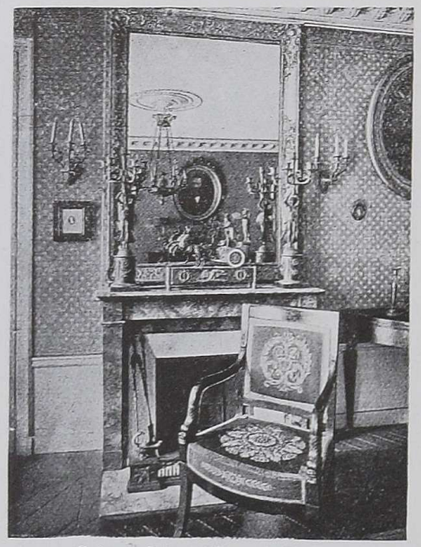
Se fait en toutes nuances.

Dépôt Général : FRANCE : G. NICOLAS ; CHRISTIAN, Successeur
1 RUE DAUNOU PARIS GROS ET DÉTAIL

Dépôt Général : Etats Unis d'Amérique : L. P. HOLLANDER
NEW YORK - - - - - - - - - - BOSTON

Madame
Si vous désirez connaître les parfums Fontanis
Ambre, Chypre, Jasmin, Oeillet, Rose, Violette.

Demandez l'échantillon de votre choix
38 Boulevard de la Saussaye Neuilly s/Seine
Prière de joindre 6 timbres de 15 centimes



Coin de Salon d'Epoque Empire.

Sous le DIRECTOIRE et l'EMPIRE on s'attachait à l'élégance des lignes.

Pour reconstituer ou compléter EN ANCIEN une pièce de ces styles, seul un spécialiste de confiance a le choix et les documents nécessaires.

AU DIRECTOIRE

46 rue du Bac PARIS près le Boulevard St. Germain.

Téléphone: FLEURUS 00-76

WINTER ISSUES GAILY FROM THE HOUSE OF CHÉRUIT

(Continued from page 68)

be worn open or closed high around the throat, covering the mouth and the chin. The sides of the opening are held together with two linked buttons. The other redingote gown furnishes an example of the unusual colour-combinations found at Chéruit's. It is of jade-green cloth, cut on straight lines, and open down the front, where the edges are faced back with self-striped blue silk of just the right shade. Narrow blue ribbons bind the other edges, and the collar is made of two folds of blue satin, and may be worn open or closed.

Suits are remarkable for the simplicity of their coats and skirts, and the elaboration and brilliant colourings of their blouses. Usually, the blouse is of a contrasting colour and material, but it is joined to the skirt. A brown suit trimmed with fur has a bright green crêpe de Chine blouse, while another brown one, with a string of brown wool for a belt, has a blouse of pleated red silk voile joined to its skirt. An interesting new material for some blouses is a sort of waxed or glycerined black satin, called "Otarie." Heavy dark suits have silver or thread lace blouses.

Scotch plaid figures largely in Chéruit's winter scheme; there is a coat of it worn over a dress of shaggy cloth in the *crevette* pink which this house favours. Many of the suits show interesting features. A charming suit skirt of blue serge is draped on one hip and decorated with two pleated sash-ends, one hanging over the other. Fine pleating is frequently used to give breadth to skirts without broadening the silhouette, which remains very straight for daytime; the rather vague jacket with the narrow belt is still in vogue at this house, though most of the others have dropped it.

EVENING GOWNS ARE LAVISH

When one comes to evening gowns, it is necessary to employ highly-coloured adjectives in describing them. The newest thing at the house of Chéruit is the rose trimming referred to above, and the favourite colours are a bright but rather dark blue, rich red, and flame. The rose gowns are curious; it has been suggested that the flowers are natural ones dried by a special process; on inspection they give, however, the impression of being very cleverly imitated in silk. Tulle is combined with them, and the typical gown of the series is of midnight blue tulle, with large, rather dark, red roses covering the bodice and all of the entire top part of the skirt. They are mounted on silver tissue and sewn on with silver threads.

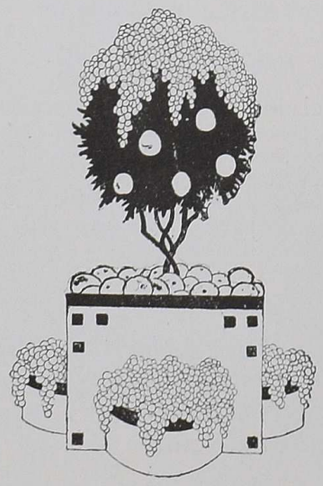
Another gown is of black tulle with roses of all conceivable colours around the hips. Another new trimming, seen on an evening gown of green and silver striped tissue, consists of leaves of green chiffon wired at the edges and hung all over the skirt of the gown. Two of the evening gowns are particularly representative of Chéruit's ideas of the season. One of flame-coloured chiffon is covered with large petalled flowers of darker velvet, in shape like those of the purple clematis. This frock is rather long waisted, and there are gathered panels of the chiffon over each hip, arranged to trail on the floor like trains.

GOWNS BRIEF AND BEFLOWERED

All the evening gowns have very short foundation skirts; in some cases, these are barely below the knee, while over them are layers of tulle, very full around the hip, and garnished with flowers or with embroidery. The other gown, which is also of note, has an exceedingly short underskirt of dark blue satin with a bodice and side panels of silver tissue, embroidered in squares, one blue and the other warm scarlet, on which the stitches are couched down with silver threads. This combination of red, blue, and silver is very much in favour, and reminds one of the versions of the tricolour of France. In this gown, as in the other, very long ends trail on the floor after the mannequin.

There are frocks of very heavy black lace, arranged in one layer over the neck and shoulders; one trimmed with flame tulle, and another with trimming of clustered, flat, blue and white flowers around the hips and in front of the gown, revealing the model shown in the Forecast of Vogue. Sketched at the top of page 68 is an interesting version of the pannier in a model of corn yellow satin, which is bunched at the hips in masses like large rosettes. This arrangement of bunched satin is significant, and is used effectively on a black evening gown, in which the outline of the décolletage in the back is defined by this novel form of trimming in flame-coloured satin.

M. H.



ROBES
MANTEAUX
CHAPEAUX
:: ET ::
LINGERIE

Lucile Ltd

LONDON
PARIS
NEW YORK
CHICAGO

23. Hanover Square, W.

Collectors' Curio Corner

15 DOVER STREET, PICCADILLY
LONDON W.1

'Phone: Gerrard 2102

Rare pair of old Waterford Candlesticks, in perfect condition ... 25 Guineas
Old Chippendale Table ... 17 Guineas

To collectors, to people of artistic taste, and to connoisseurs who will not be persuaded to purchase, all are earnestly requested to pay a visit to our Showrooms, where harmony of colour combines with beauty of design and each Antique Necklace of Emerald, Amber, Jade, Ivory, and Crystal is a thing of beauty, quaintness and originality.

Then our Showrooms of Antique English and French Furniture, Irish Glass, Rare English Engravings in colour, and Oriental and English China, are well worthy of inspection.

UNIQUE GIFTS FOR BRIDESMAIDS

ANTIQUITIES, BEADS & OLD JEWELS purchased for Cash

INEXPENSIVE TEAFROCK

THESE Teafrocks have been designed to meet the demand for inexpensive garments, which at the same time follow the latest movement of fashion. They are made in our own Workrooms from exclusive materials unsurpassed for quality.

"SONIA"
Dainty Teafrock in Crêpe de Chine, Kimono bodice, trimmed lace as sketch. Skirt composed of two tiers accordion pleated over a plain petticoat with panel back. Rose, Purple, Green, Brown, Mauve, Navy, Grey, Royal, Black, White.

98/6

SALE
OF WILSON'S STOCK OF HEIRLOOM DAMASK
and
HOUSEHOLD LINENS
at Greatly Reduced Prices
NOW PROCEEDING
Write for Catalogue.

MARSHALL & SNELGROVE
VERE STREET AND OXFORD STREET
LONDON W.1

The Quaker maid, you know, was notably demure; so is this Renée blouse of dove-grey satin, pleated front and back, and immensely sashed with black taffeta. It is the saving grace of a sober tailored suit of dark grey and black plaid

THE PARISIENNE'S OLD LOVE

(*Continued from page 71*)

hips, and confined there by a tight band of short-haired fur, like seal or beaver. A suit of black velvet called "Coup de Vent" has a surprising blouse of white velvet embroidered all over.

One of the amusing effects obtained by Premet is the combination of a waistcoat blouse with a very plain suit of black velours de laine. The blouse has a front of Rodier cloth in bright yellow with triangles of black at the edges, and a prosaic back of plain black crêpe de Chine.

Worth is another couturier who intrigues us with audacious ideas in tailored blouses. On page 71, are sketched two typical Worth blouses; that at the lower left is of white satin trimmed with narrow bands of orange suède, and has an oval ornament of black velvet in front, and black velvet ribbons. It is worn with a black suit. The blouse at the top of page 71 is even more surprising, for when the coat of the brown costume with which it is worn comes off, we see a blouse of fine gold tissue buttoned tight across the hips and outlined at the neck with a band of beaver. Again, a blouse of canary yellow moiré, cut like a little coatee, is revealed upon the removal of a simple black jacket.

Chéruit and Dœuillet favour brilliant blouses of crêpe de Chine with their tailleurs, while Martial et Armand show choker-collared blouses of unexpected colourings, such as magenta embroidered in silver with navy blue suits, and blouses of white perforated leather with suits of black velvet.

CHOICE OF PORTRAITS

(*Continued from page 91*)

than that, within a narrow limit, with no elasticity of range or understanding, they remarkably succeed in rendering a surface likeness of the less wholesome and least intelligent aspect of one's exceptional worst day: a wholly different thing from revelation of essential character. If Mr. Birley does not take his art seriously enough, Miss Hamnett, if sincere, takes hers as ultra-dour and ultra-hell-fire elders of Capel Sion take religion and the joys of life. If, then, we wish to bequeath a prepossessing image of ourselves, and have to make this particular choice of portrait-painters, we might dissemble our enthusiasm for *le dernier cri*, and restrain our speculative cupidity that Hamnetts will be as valuable as Holbeins by and by. If our descendants would gain a more truthful view of us through our choice of Miss Hamnett rather than Mr. Birley, how gladly should we immolate our vanity! But it hardly seems moral, let alone worth while, to lose the regard of our line for a mere whim, and no compensating truth. And, if we will go deeper, let us recognize that by his very sympathy Mr. Birley does attain a sort of intimacy, which by reason of her deliberate and cultivated scorn Miss Hamnett is denied.

Z.

BY APPOINTMENT TO
H.M. The QUEEN

Reville LTD

ORIGINAL GOWNS
for
ALL SEASONS
ALL CLIMATES
EVERY OCCASION
and
ALWAYS
ADVANCED
FASHIONS

HANOVER SQ. LONDON, W.

Kenneth Durward LTD

ULSTER HOUSE

CONDUIT STREET, LONDON

W. 1.

Three Smart

"Durward"

Models

The "Fife" Suit.

An exceedingly businesslike Town and Country Suit; is made in various cloths of exclusive design and colouring.

The "Portland."

A smart and comfortable Coat of distinctive appearance. Equally suitable for Town and Country, or Travelling Wear. Made in a variety of Cheviots, Homespuns, Durwardette, etc.

The "Dalkeith."

The latest design for the Moors and Country wear. Made in Cheviots, Homespuns, Glen Urquhart Checks, Angola, etc.

Write for Patterns and Illustrations of our COATS and COSTUMES, Post Free on application.

MAKERS OF MODERN MUSIC

(*Continued from page 97*)

for operas are admirable. It is extraordinary how right the instinct of the Russians seems to be in matters of music and acting. Even in those of their operas which resemble somewhat the familiar Wagnerian type, we do not find the familiar Wagnerian pomposity. "Coq d'Or" and "Nightingale" are admirable inventions. It was in "Coq d'Or" in its original form that the device was tried of separating the singers from the actors. The voice was treated as an instrument, and put into the orchestra, while credible mimes did the acting. The result was a thing for which one could not be too grateful. I think a greater effect of reality was produced in this way than later, when the same people both acted and sung.

This is not to say anything against "Coq d'Or" in its present form. It is one of the most beautifully produced operas that exist. The singing of Sylvia Nelis is divine, and one feels that the old king deserved credit for resisting her fascinations for as long as he did, but in the original form there was a certain aloofness in the whole thing that is necessarily lost. "Nightingale," I confess, was a disappointment. I had thought of it as amazingly beautiful. Certainly the idea of putting the principal singer in the orchestra and letting her voice stand as the symbol for a bird was a good one. It is a convention that one accepts willingly and without feeling the absence of a leading lady on the stage. The music, too, was hauntingly beautiful, and yet the whole thing was, it must be confessed, a little tedious. Production in modern operas is evidently of extreme importance, and depends on so many things that it is almost impossible to say in a given case what is the exact reason for a failure. In "Nightingale," when I heard it the other night, it struck me that there was want of agreement on the part of every one as to how exactly the whole thing ought to be rendered. "Nightingale" is a delicate blossom, and Covent Garden is so immense, and the waits between the acts were so long, that the poor thing was crushed. I am still convinced that the essential idea of "Nightingale" is a good one.

I believe that the path of advance for the opera is towards greater abstractness, that the interest of the public should be less centred on the personality of the singers. I should like to see it become the regular thing to produce operas in which the singers were all in the orchestra and invisible, and the actors all masked. In this way opera might succeed in building up a remote but credible world, where we might take delight and be free from the preoccupations of daily life.

VOGUE POINTS

MANY smart new points of interest, both in detail of design and trimming, are seen in the new French clothes. One of the most interesting is the charming variation of the overblouse shown by one designer. It is of soft lustrous black taffeta with wide bands of exceedingly small jet paillettes. The long-shouldered kimono effect forms a long low collar at the back. The short sleeves that seem to be so favoured by the Parisienne are also to be noted, coming just above the elbow of the blouse.

PARTICULARLY charming is one of the new full length blouses; it is made of embroidered Georgette crêpe, extending to the knees, and is finished with long silk fringe which falls to the bottom of the skirt. This also has the short sleeves well above the elbow.

SOMETHING distinctly new is a blouse of grey satin with a new sort of neck-line, cut exceedingly low and filled in with a transparent yoke. The short sleeves in this model are in the deep kimono effect which has appeared in several models this season.

AS has been predicted many times of late, the new dresses are considerably shorter than those of the preceding season, but it is safe to say that the average woman will doubtless adopt them conservatively; eight inches, in fact, is said to be the correct distance from the floor for smartly-dressed women.

THE silhouette, in almost all cases, is much rounder and more bouffant than that to which one has been accustomed, and acquires width on the sides by any number of contrivances, such as draperies, peg-tops, and deep fluted pleats and ruffles. Often fur bands, strands of artificial flowers, ribbons and various kinds of lace trimming are placed horizontally five or six inches below the waist-line, and sometimes they are even wired. This is a favourite way of giving width to evening dresses. Back draperies on several models are finished in such a way as to suggest a large bow or loop that extends well out on the hips, presenting from the front the peg-top effect.

HIGH necks are shown in several of the new models, one of them buttoning closely on the side with large buttons. Another is a tall, soft crushed collar of nutria; a third belongs to a black satin gown and is of bright red broadcloth fitted out over the shoulders in unbroken line to yoke depth. Black cord laces over steel balls to hold it together in the front.

EVENING gowns still continue to be extremely décolleté, although some of them favour the high transparent backs. Some have the short tightly fitted cap sleeve, while others are entirely guiltless of any sleeve whatsoever. The skirts are short, and, while some of them present rather a tight effect around the bottom, they are sure to have the voluminous overtunic. Many have small pointed trains which are frequently made of contrasting materials. One of the most charming of these trains consisted of a panel hanging from the waist-line and made of gold net with a deep embroidered scalloped edge joined to a black velvet point at the floor line.

LONG sleeves are shown occasionally in the street dresses, although the majority are either just below or just above the elbow, and kimono sleeves are still seen, many of them being full under the arm and running into the belt. One unusual sleeve was of chiffon, rather full, and gathered into a narrow duvetyn cuff at the wrist.

TOOTAL CLOTH

The Guaranteed Velvet Fabric

The fashionable modiste uses Tootal Cloth because it lends itself so wholly to her success, by its draping properties, its lustrous non-rubbing colors, its rich sound character, and, not least, its moderate price.

To see the patterns is to want Tootal Cloth, but to see it also in the piece at your drapers is to understand the necessity of promptly making your choice.

For children's clothes, as for ladies' hard outdoor wear, Tootal Cloth CORD is greatly favoured.

PLAIN AND CORD

Per 8/9 yard.

27 ins. wide in Black, White, and a wide range of colors.

Stocked in special roller boxes so that drapers can always supply it in perfect condition.

PATTERNS FREE ON REQUEST

to TOOTALS, Dept. K17, 32, Cheapside, London, E.C.2.

TOOTAL BROADHURST LEE CO. LIMITED, Manufacturers also of Tarantulle, Lissue Handkerchiefs for Ladies, Pyramid and Lova Handkerchiefs for Men, Tobralco, Tootal Piqué, Tootal Shirting, and Namrit—the Indelible Voile.

K1926

ALWAYS SEE NAME ON SELVEDGE

H. Goodbrook & Sons

LADIES' TAILORS & FURRIERS

Telephone: MAYFAIR 1294.

SPECIALISTS in the SIMPLE TAILOR-MADE

Telegrams: "HUNTICAL, REG. LONDON."

Coats and Skirts at Special Prices during December

Tailor-Made Coat and Skirt in Striped Suiting, distinctive by reason of its cut and workmanship.

We invite inspection of our new

WINTER MODELS

in Costumes, Coats and Coatfrocks.

Messrs. Goodbrook respectfully offer the attention of their House to Ladies looking for a Tailor-Made Specialist, whose satisfactory service will ensure their regular custom.

Patterns and sketches on request on receipt of details of requirements.

8 HANOVER STREET
REGENT ST. LONDON W.1

FOR THE HOSTESS

FROM the hostess's point of view, the old proverb which says that "the end crowns all" is indeed most true. The end of a well-planned meal, in the eyes of that large number of sweets-loving persons who tolerate soups, salads, roasts, and entrées in the expectancy of the crowning bit of sweet, is its very *raison d'être*. There are many delicious desserts, but no one kind that is more tempting or offers a greater choice than puddings, in spite of the fact that many people are familiar with but a hopelessly limited variety. A number of novel and appetizing ways to prepare puddings are given here.

QUEEN PUDDING

Cake crumbs are the foundation of this dainty dessert. A half-cupful of crumbs are soaked in a cupful of hot milk till soft. The beaten yolks of two eggs, one half-cupful of sugar, one half-teaspoonful of salt, and the grated rind and juice of half a lemon are then added. After this, a cupful of grated apple and a half-cupful of cream beaten stiff are stirred in. The mixture is baked in a pudding-dish for a half-hour.

FRENCH CUSTARD PUDDING

Custard pudding is a dessert frequently served by almost every hostess, but few people understand how to make it properly. The yolks of six eggs and seven tablespoonfuls of sugar are beaten till the eggs are light. A quart of hot milk, to which a pinch of salt has been added, is then poured over the eggs. Custard cups are filled with the mixture, set in a pan of hot water, and baked till it is set. Without removing them from the oven, a spoonful of currant jelly, raspberry jam, or other jelly is placed on the top of each and covered with a meringue made of the whites of three eggs beaten with a tablespoonful and a half of sugar. The meringue should be browned slightly.

AMBER PUDDING

In the preparation of amber pudding, two tablespoonfuls of flour mixed with a tablespoonful of melted butter are stirred till smooth, and two cupfuls of scalded milk, in which has been dissolved a quarter of a tablespoonful of soda, are added. After two minutes, the yolks of four eggs beaten light and six large pippin apples pared and grated are added, and, last of all, the white of the eggs beaten stiff. This mixture is poured into custard cups, which are set in a pan of hot water, and baked until the small puddings rise well and become brown. When they are browned, the oven door should be left open for a couple of minutes to allow them to dry. They are served with brandy or lemon sauce.

CUMBERLAND PUDDING

Few people know the value of vegetables for puddings. The basis of this excellent pudding is a cupful each of grated raw potato and carrot. These are mixed thoroughly with a cupful of brown sugar, a cupful of chopped suet, a cupful of currants, one of raisins, one of citron, one of orange and lemon-peel cut fine; three cupfuls of flour, one teaspoonful of baking-powder, one of cloves, one of cinnamon, one of nutmeg, and half a teaspoonful of salt. The mixture is placed in a buttered mould and boiled three hours. This pudding should be served with hard sauce.

ROYAL RICE PUDDING

This is a good luncheon dessert for small children. A cupful of rice is placed in a pudding-bag and boiled briskly in slightly salted water for a half-hour. It is served hot with cream, sugar, and a little ground cinnamon sprinkled over the top.

ORIENTALE RICE PUDDING

A delicious variation of the wholesome rice pudding is made as follows: A cupful of cold boiled rice is soaked in a pint of milk for an hour, and is then boiled in a double boiler for fifteen minutes. The yolks of four eggs, beaten with four tablespoonfuls of powdered sugar and one ounce of butter, are then added, and the mixture is set aside to cool. A half-hour before serving a teaspoonful of flavouring and the beaten whites of four eggs are added to it. The mixture is then put into a buttered baking dish and baked half an hour.

NORMANDY BREAD PUDDING

Prepared after this fashion, the familiar dessert becomes a delicious and attractive dish. Six ounces of butter creamed with a half-pound of brown sugar are mixed with four eggs, the yolks and whites of which have been beaten separately, six ounces of stale bread-crumbs, and a teaspoonful of powdered cinnamon. The mixture is steamed in a buttered mould for three hours, and then served hot with melted jam. Cottage or cream cheese may be served with it.

FLORADOR FRUIT PUDDING

A very light and delicate pudding is made with a half-pound of stale brown bread grated, the same amount of currants and of raisins, four eggs, a half-pound of shredded suet, a gill of cream, a cupful of sugar, a teaspoonful of nutmeg, and a small glassful of brandy. These ingredients are stirred until thoroughly mixed. This preparation is boiled in a floured cloth for one hour, and served with a hot sweet sauce.

CARMEN RICE SOUFFLÉ

Half a pound of rice is cooked in a double boiler with two pints of milk and a stick of cinnamon till all the milk is absorbed. When the rice is cold, the cinnamon is removed, and it is mixed with a heaping tablespoonful of sugar, a teaspoonful of butter, and the beaten whites of six eggs, and baked in a buttered dish till a golden brown. It must be served the moment it leaves the oven.

CHOCOLATE COTTAGE PUDDING

Cottage pudding made in this way furnishes a delicious dessert. Two tablespoonfuls of butter are creamed with a cupful of sugar and mixed with two cupfuls of sifted flour, two teaspoonfuls of baking-powder, a teaspoonful of salt, and the beaten yolks of three eggs, and a half-cupful of milk; lastly, the beaten whites of the eggs are added. This mixture is poured into patty tins, sprinkled with sugar, and baked twenty minutes. It is served hot with a chocolate sauce.

FEATHER COCOANUT PUDDING

A cupful of grated cocoanut is soaked in a quart of milk for two hours; after this, two cupfuls of breadcrumbs, three eggs well beaten, and a little lemon flavouring are added. This is baked three-quarters of an hour in a moderate oven. For the sauce, a half-cupful of butter creamed with a cupful of powdered sugar and a half-cupful of cream are set in a dish of hot water and stirred till melted. The sauce should be flavoured with lemon.

Printed for the Proprietor, Condé Nast, by Eyre & Spottiswoode, Ltd., His Majesty's Printers, at Downs Park Road, London, E.8, and published for him by the Rolls House Publishing Company, Ltd., Rolls House, Bream's Buildings, London, E.C.4

Why drink German Hocks or Moselles?

When FRANCE our ally offers us the Produce of her Beautiful Vineyards

Moseloro

Estate Wine

DO YOU KNOW?

THAT MOSELORO ESTATE WINE is superior in quality to German Hocks and Moselles shipped to England before the War.

THAT MOSELORO ESTATE WINE is specially selected from the choicest vineyards in FRANCE.

THAT MOSELORO ESTATE WINE is a White Wine of delightful bouquet and elegant flavour.

THAT MOSELORO ESTATE WINE is clean tasting and wholesome, free from acidity, and recommended by the medical profession for those subject to Gout and Rheumatism.

Moseloro Wines are shipped in four qualities :

Moseloro Qualité Supérieure.—Light and full flavour.

Moseloro Estate Wine.—Delightful bouquet and elegant flavour.

Moseloro Royal Cabinet.—Lighter in character ; very delicate.

Moseloro Doctor.—The finest specimen of White Wine shipped to this country.

Moseloro can be obtained at all leading Hotels, Restaurants, and Wine Merchants.

London Office :
Moseloro, 15 Charlotte Street, LONDON W.1

Yours —

Nature's Gift of Permanent Beauty

Just for the asking you can possess the means to real beauty—beauty which is "all-of-the-skin deep," with all its charm and indefinable allure. The magic word, the "Open Sesame" to this priceless possession is "COLLEEN."

EVER since the days of Cleopatra the recognized skin-beautifier has been massage with perfumed vegetable oils and plant-ash, of which the only true exponent remaining in the world to-day is COLLEEN Soap.

To acquire the soft dewy complexion for which the Irish Colleen is world famous, first of all equip yourself with a box (containing 3 tablets) of Colleen Soap, a pot of Colleen Toilet Cream, a pot of Colleen Vanishing Cream, and (if used) a flask of Colleen Talcum Powder, and

Make this Treatment a Nightly Habit.

FIRSTLY.—On retiring apply a little—a *very* little—Colleen Toilet Cream to the face, neck, and arms, not forgetting the temples, forehead, and about the ears. Allow it to remain on while you are brushing out your hair for the night.

SECONDLY.—Work up a warm water lather with Colleen Soap, and after thoroughly rinsing the face with warm water, cream in the gentle "soft-as-velvet" lather with the tips of the fingers, starting from the tip of the chin upwards in an upward and outward circular motion, until the skin feels fresh and clean. Rinse in cooler water. Then plash with quite cold water for a few minutes. Dry thoroughly by patting with a soft towel.

THIRDLY.—Again apply Colleen Toilet Cream, more generously this time, using the same rotary motion as with the soap lather, and leave on just enough as will be absorbed during the night.

IN THE MORNING.—If every vestige of cream has disappeared, apply the tiniest suspicion before washing with Colleen Soap. *Then* protect the sweetly glowing skin by an application of Colleen Vanishing Cream. This is a carefully prepared non-greasy cream, for use during the day, which imparts a pearly tint to the complexion and, by spreading an exquisitely fine film over it, protects the skin from the undue action of the sun, wind, rain, or cold.

FINALLY.—If used, dust with face powder, or preferably Colleen Talcum Powder. (Colleen Talcum Powder is most enchantingly perfumed and a great favourite for use after the bath.)

Even this one treatment will make a difference in your appearance. Practised faithfully each night for a fortnight your friends will remark on the increasing beauty of your skin and complexion. You will look, and you will feel, younger, brighter, and more charming. You will have joined that type of fastidious beauty who just naturally gets COLLEEN and will use no other.

McClinton's
Colleen Soap
and Toilet Preparations.

McCLINTON'S TOILET PREPARATIONS ARE: Colleen Soap, 7d. per Tablet, or 1/9 per box of three Tablets. Colleen Toilet Cream, 1/3 per Pot or Tube. Colleen Vanishing Cream, 1/3 per Pot. Colleen Talcum Powder, in Flasks, 1/3 each. Colleen Shampoo Powder, wet or dry, 3d. per Sachet, 1/6 per box of seven. Colleen Dental Cream, 1/- and 1/3 per Tube. McClinton's Tooth Powder, 9d. and 1/3 per tin. McClinton's Tooth Soap, 9d. per Box.

FOR THE SERVICE OF MEN: Hibernia Shaving Soap in Sticks or Cakes, 1/- each; Stick in Nickel Cases 1/3 each. Exquisite Shaving Soap in Sticks or Cakes, 9d. each. McClinton's Shaving Cream in amber Jars or Tubes, 1/- and 1/6 each.

Cut out and send in this

COUPON

for FREE Samples and Brochure

To Messrs. McClinton's Ltd. (Dept. AO)
London Distributing Warehouse,
1½ Guilford St. London W.C.1

Please send me a copy of your extremely useful little booklet, "My Lady Beautiful" containing many simple but effective beauty hints, together with a sample of HOT or DRY Colleen Shampoo Powder (strike out the one not required), a sample cake of Colleen Soap, and a sample of Colleen Talcum Powder, for all of which I enclose 3d in stamps.

Name .....

Address .....

.....

McClinton's Ltd. (Dept. A.O.) Donaghmore, Tyrone